Sax Rohmer’s Use of Oriental Words in His Fiction

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Sax Rohmer (the pseudonym of Arthur Sarsfield Ward, 1883-1959) was one of the most widely read pop authors in the English-speaking world in the 20th century. His Fu Manchu first appeared in "The Zayat Kiss," in the British magazine Story-Teller (October 1912), followed by the novel The Insidious Dr. Fu-Manchu in 1913. After World War II Rohmer changed this sinister Chinese arch-criminal into a heroic anti-Communist. Further thrilled by radio versions, feature films, stage plays, television series, and even a Marvel comic book, millions of readers have shuddered in Rohmer's auras of tomb robbers, ancient Egyptian demons haunting asp-infested tunnels beneath the pyramids, voodoo rites and zombies, and vampires, communicated by carefully selected eastern lexical borrowings. In 1951 he introduced the glamorous witch Sumuru as a female Fu Manchu in five well-received novels.

Rohmer's many books have been translated into more than a dozen languages, including Japanese, Arabic, and Braille. Interest in Rohmer has continued strong, as seen, e.g., in R. E. Briney's nonscholarly literary Rohmer Review (1968-81), Lawrence Knapp's current Web Page to "create a definitive Sax Rohmer bibliography, reference and archive," and many reprints such as the four-volume Fu Manchu Omnibus (1996-99). The modern interest in and pleasure from Rohmer's fiction has been highlighted by Chistopher Lee's international five-film Fu Manchu series (1965-70 - The Face of Fu Manchu until the evil doctor's burial in The Castle of Fu Manchu), and by Cay Van Ash and Elizabeth Sax Rohmer's biographical Master of Villainy (1973).
In some passages of a typical Rohmer novel like *The Day the World Ended*, his modern eerie world is as unsettling as those in the English Gothic novels. The result is almost as evocative as Wells's invisible man and Jules Verne's Captain Nemo, and Rohmer's overall fictional worlds are even more inferior to the way that artists like Chaucer and Byron originally introduced some of Rohmer's words.\(^1\) While further naturalizing such earlier borrowings by meshing them into suspenseful sequences, Rohmer employs them as a skillful tool to create powerful effects.

Our chief purpose is to collect and lexicographically analyze his semantic and structural use of a range of 575 oriental loanwords and a few translations, words with oriental senses from ancient Egypt, and a few other high-frequency items like chemist ‘alchemist’ to show the words' roles in his literary successes. Tabulated and described in our *R Corpus*, these items help convey eerie scenes and actions. We provide enough lexicographic comparisons with his major competitors to place him in context, while excluding the sprinkling of useful non-oriental items like *rattlesnake* and the Australian aboriginal *kangaroo*.

Our *Rohmer Glossary* identifies his main sources as handbooks and travel and scholarly books, mainly by E. W. Lane and Sir William Jones. We will first give an overview of the corpus and its etymologies and placement often in lists, and sketch Rohmer's cultural attitudes in a necessarily interdisciplinary framework. The bulk of our study will describe the linguistic-semantic aspects of the words, in which we will antedate those recorded in *The Oxford English Dictionary 2* and *Oxford Online* (hereafter, OED2), and briefly compare their lexical qualities when used by his chief fictional competitors. The analysis entails consultation of our References and R Glossary, which differs from the usual dictionary by recording only Rohmer's meanings, so as to indicate how he uses the borrowings.

Despite the lack of a bibliography of his extensive reading and personal library, his vocabulary sources become rather transparent when we juxtapose his texts alongside Lane's fine 1841 translation of *The Arabian Nights' Entertainments* (ANE), *Modern Egyptians* (1836, 1860),
and Lane's *Arabic-English Lexicon*. Rohmer's allusion to "the famous barber of the *Arabian Nights* bears the nickname *Es-Samit* (the Silent)" unfortunately implies that this epithet is restricted to barbers who can tell engrossing stories (*Tales*² of Secret Egypt 290). There is no credit to Lane, whose "the sheykh es-Samit (the Silent)" ‘the Silent Sheikh’ appears in Lane's barber's tale told by the barber himself (ANE 1841, 1:220). Rohmer's rare note explains that stock epithets characterize an Arab by his profession.

Nor is Lane acknowledged for the almost verbatim passage "Hadeed! ya mâshun! Iron, thou art unlucky!" and explanation of *afreets'* well-known fear of hard iron (*Tales*² 3), taken from Lane's ANE (1:34, 61). Readers of pop fiction might dismiss the plagiarized scholarship as acceptable popularization. Rohmer does not credit other multiple sources like *A Handbook for Travellers in Egypt* (1873), Sir E. A. Wallace Budge, James Morier, Sir John Gardner Wilkinson, and Henry Yule, who are cited in our Glossary as the earliest known record of numerous items. Rohmer does proudly acknowledge the influence of Edgar Allan Poe, of whom he owned a prominent engraving. He has his detective Paul Harley elaborately compare his own methods with those of Poe's Dupin (*Bat*² *Wing* 35-39), without creating a Poesque quality. A chapter in *The Hand of Fu Manchu* laboriously deciphers a cryptogram utilizing alternating syllabic punctuation marks in the Egyptian place-name *Zakāzik*, in a code too complex and time-consuming for Fu Manchu's *thugs*, and inferior to Poe's "Gold-Bug" inspiration.

The common epithet *Father of Thieves*, translated from ‘*Abū Himbas*’ in *White Velvet* (39), denotes a sly, cunning man (cf. Shakespeare's "the Father of some Stratagem," Rohmer's unlikely source from *2 Henry IV*). Such epithets may temporarily pejorate religious words, as when a learned teacher of *Islamic* law is termed a "mad *mullah*." In Arab fashion, they may insult the hearer, as when the protagonists call a Haitian sentry a *hammār* ‘donkey driver’ to detract him from the fact that they cannot produce an invitation to an important conspiratorial meeting (*Bimbāshi* 289 and *The Island of Fu Manchu* 207).
While Rohmer became one of the best-paid magazine writers in the English language for decades, he built a large library on ancient Egypt and the occult to provide valuable sources. The royalties from *Insidious* permitted him and his wife Elizabeth to visit the *pyramids*, where they crawled through cramped tunnels armed with a gun to guard against snakes, as later depicted in *Tales*² (40 and Van Ash, 84, 90-94). Such visits provided primary materials, even as he informally studied Arabic, partly to improve his romanization of loanwords. The whirling *dervishes* and dancing girls in *Tales*² depict what he observed in Egypt, and his Haitian visit to study *voodoo* was the genesis of *Island*.

Thereby the local color in Rohmer's chief five subjects considerably derived from personal experience. First, his *alchemy* materials stemmed from a keen interest in chemistry, when he studied works like the Medical Papyrus Ebers (c.1550 B.C.) in Cairo to learn about the role of the sacred incense *kyphi* in prescriptions, rituals, and spells (Van Ash 35), as used in five books like *Seven Sins* and *Romance of Sorcery*. Second, visits to the *Bubastis* ruins inspired his queen *Hatshepsu* in *The Bat¹ Flies Low*, as well as the outré, villainous Eurasian so immersed in studying the jackal-headed *Anubis* that his face became "startlingly like that of Anubis" as he gained the god's powers (*The Green Eyes of Bast* 301). Joining in the excitement when Tutankhamen's *tomb* was discovered, Rohmer traveled to Cairo to view the treasures. There he noticed a striking resemblance between *Seti I*'s incredibly preserved visage (Van Ash 224) and his word-picture of Fu Manchu, which he noted in seven novels.

The idea of a secret brotherhood possessing occult knowledge in *Bat¹* and elsewhere probably came from Rohmer's activities in British occult societies, plus his experiments in the shadowy world of the ancient Egyptian *Adepts*, who had supposedly discovered how to transmute base metals into gold. Fourth, his realistic slave-trade motif drew upon another trip to Cairo, tracing the route that modern traders take across the Red Sea, before vanishing into the vast Arabian deserts and the slave-auctions. Along the route he consulted with knowledgeable officials (Van Ash 29-30, 90-91). Fifth was his intense interest in the old Chinese Limehouse district of London (which he knew well) and its *opium dens*, so pathetically dramatized in
Yellow\textsuperscript{1} Claw and Yellow\textsuperscript{2} Shadows. His Dope devastatingly pictures the Limehouse drug traffic and offers suggestions for its eradication. He further delineates the waifs and people of Chinatown in works like The Golden Scorpion.

The 575-item R Corpus is complemented by 35 untabulated words: 18 cross-references and 17 nonce words relegated to a Supplementary Glossary. Its representativeness is impossible to measure, in view of the paucity of scholarship on Perso-Arabic loanwords in English texts of Rohmer's day. He was not seeking to collect and mesh into his novels and short stories some samples of street Farsi or classical Arabic for his readers; and the only Arabic and Persian loanword book-length dictionaries (Cannon 1994, Cannon and Kaye 2001) record many post-Rohmer borrowings. His corpus does reveal the extent to which he constructs a fictional world out of the words, some of which already had an established English presence, and others which he himself perhaps intentionally but unsuccessfully introduces. His items exhibit various ways in which an array of exoticisms can be marshalled to improve popular fiction and sometimes made familiar to a broad readership, unlike all but a few of his competing novelists like Agatha Christie. A detailed treatment of his stylistics in the full context of contemporary fiction would be interesting.

Rohmer's Arabic items came initially from Lane (and thus a strong preference for Arabic rather than from Jones's love of Persian), until his royalties permitted visits to his imagined Araby. Such travel improved the realism and believability of scenes that occasionally almost pictorially display their modern counterparts. Writing at a time when there was still no accepted system for romanizing Perso-Arabic words, Lane had based his often now-superseded spellings upon local Arabic periodicals or representations of what he heard in the souks, with the religious words maintaining their unchanging Koranic form. Our R Corpus excludes the well-known classical borrowings lacking real eastern associations, such as grotto, temple, tent, and dome (as in Coleridge's dramatic "sunny pleasure dome with caves of ice!"). As Rohmer prefers their Arabic synonyms when appropriate, he loses the opportunity to evoke sensations long associated with the classicisms. For example, he employed recess, with its joint connotation of retiring from
public life or to a place, until he discovered that *alcove* was from Arabic, a semantic choice that he may have helped history to confirm. A concrete Arabic noun can characterize a person, as in the plural *ghawazee* used three times in *Tales*\(^2\) to name voluptuous girls weaving in the lowering smoke of Turkish tobacco and *hashish*. Rohmer's constant *bread* indicates that he did not know the collections of Purchas, who introduced English to the widespread Persian *nan* ‘bread’ (1581, 8:463).

As few Rohmer texts are machine-readable, his words surely occur more times than the maximum six that we have manually tabulated in four close readings of 38 books. OED2, *Webster's Third New International Dictionary* (W3, plus W1 and W2), and *Merriam-Webster's Collegiate Dictionary* (W11) record most of the R Corpus. The etymology of the words shows few earlier than the Middle English period, in a vocabulary quite extensive for a pop novelist. Thirty-five items came through Middle English, chiefly from Old English or Middle French, as in *wizard* and *tomb*. The Romance transmitters usually retain the Arabic *al* (French *alcove*, Spanish *alcazar*). The earliest known English record of most of Rohmer's items predates 1861; 119 antedate their OED2 citations (usually in W11); and a surprisingly large 137 items do not seem to be in the Oxford files. There are three English sources: *pidgin*, the corrupted Chinese pronunciation of *business*; Arabic *Ginyeh* (< *guinea*); and the hypnotic *malourea*. Most of the R Corpus came into English from a single language. A goodly number have a dual source (*mongoose* < Hindi and Marathi), and a dozen or so words have three sources (*Gehenna* < Late Latin, Turkish, and Persian). A few hybrids have a more complex structure (*lamaserie* < French *lamaserie* < Tibetan [b]lama + Persian *serāi*).

Lane's transliterated indexes assisted Rohmer in locating the mainly *Egyptian Arabic* words, so as to construct generally accurate cultural and artistic settings. So Rohmer chooses *mastaba* rather than the more abstract *tomb* or *bench* when *mastaba* fits his syntax. Numbers of his words come from Persian (*bazaar*), Hindi (*bangle*), Urdu (*khaki*), and Turkish (*kiosk*). Even tiny sources like Japanese (*jujitsu*) have a role in his fairly simple plots. In the barbaric Six Gates chapter in *The Return*\(^1\) of Dr. Fu-Manchu, the bias is Chinese, not Japanese. A Burmese *dacoit*
prostrates the bare-chested Sir Denis Nayland Smith of Scotland Yard under six connected wire cages, permitting ravenous rats to move successively toward the inspector's head as each gate is raised, until they reach the Joy of Complete Understanding, in a philosophical concept of death. Proudly identifying the Chinese origin of "this quaint fancy," and using Japanese seppuku rather than the old hara-kiri, Fu Manchu advises Sir Denis to beg Dr. Petrie to decapitate him with a huge samurai sword when the pain becomes unbearable. Elsewhere Rohmer enhances visual qualities by occasional similes ("Like a startled gazelle she gave me one rapid glance, and was gone" Tales 2 179), and metaphors like "The train was a fiery dragon" (Island 78 - cf. his also mythological sense of dragon).

Unnaturalized foreign words are commonly punctuated with italics or quotation marks. Rohmer had no consistent system for such discrimination beyond eschewing punctuation for established terms like Bedouin, and for always italicizing less-common words like simoom. He uses loanwords more economically than Jones did. Collecting Sanskrit words in a notebook, Jones introduced into his translations as many of them as possible to deepen his readers' appreciation of the literature while instructing them about Sanskrit culture, in a didactic purpose reducing the quality and durability of his hymns to Hindu deities and verse tales like "The Enchanted Fruit" (Works 13:211-33). Rohmer's plot lines precluded his interpolating irrelevant brief poetic tales into his works, as Lane's translation of ANE required. Yet the publication of Rohmer's early stories as almost discrete units in Collier's imparts the padded, episodic quality that weakens the drama, as in Dickens' novels, but lacks the gallery of fascinating characters that Dickens thereby created. Rohmer's titles Tales 1 of Chinatown, Tales 2 of Secret Egypt, and Tales 3 of East and West specify such structure. In the ten episodes of Dream Detective, Morris Klaw continually squirts verbena mist on his brow while solving cases. Rohmer's later, longer manuscripts like Day and Bat 1 were tighter, sequentially plotted for book publication and better characterization.

He inserted most oriental words into his texts by adopting Jones's procedure in the epochal first translation of Šakuntalā (1789). Jones's 118 different transliterations like the botanical hard
wood Sami and ruddy as the Bimba fruit (alongside his introduction of the now well-known avatar, Brahman, champac, nargileh, vedanta, and vina - Cannon 1990, 311) are no more skillfully introduced than are Rohmer's "sturdy Afghan horses," "the mushrabîyeh window," or "the fleecy hood of his burnous" (Bimbâshi Barûk 142, 57, 161, respectively). His use of abayeh in a list entails the gloss "an abâyeh, or black woolen cloak," or an apposition like "Friday night after the adân (Call to Prayer)" (308, 302). Self-defining contexts are useful for rarer words: "The dervish paused. ‘And I am a hadji of the Bektashiyeh. No infidel dog shall deny God’" (56, 54).

Miscellaneous lists, a standard literary device that Rohmer compiled as random notes taken in souks and can be reverified today, provide much of his verisimilitude. Extending the use of lists, he strings loanwords together to paint an Egyptian shop: "The mummies were there; the antique volumes, rolls of papyrus, preserved snakes and cats and ibises, statuettes of Isis, Osiris, and other Nile deities were there" (Brood of the Witch-Queen 39).² Lists can picture a whole city:

Damascus grew sleepy . . . amid those groves of poplar and orchards of fig, apricot and pomegranate which lovingly embrace this pearl of the East. Already mueddin might be seen, a moving black speck, on his high gallery. In the covered bazaars with their cavelike shops--khâns which had housed merchants from Baghdad when the great Harûn reigned--and cooling fountains, a drowsy hum prevailed…Laden camels, indifferent to the convenience of pedestrians, paced rubber-footed on their way [Bimbâshi 50]

Besides visualizing the rubber-footed camels and the ubiquitous lemonade-seller, a Rohmer list can connote a sensuous bouquet that envelops readers: "the insidious breath of Tonquin musk, the fragrance of attár of roses, the sweetness of Indian spikenard and the stinging pungency of myrrh, opoponax, and ihlang-ylang" (Tales² 121-22). Even if one has never smelled the aromatic Malay ylang-ylang that perfumes the air, no gloss is needed. Yet this miscellany
lacks a clear unifying idea, palling beside Wordsworth's lists of two or three associative common nouns in "Tintern Abbey" that intentionally evoke reflection "in the language really used by men": e.g., "Therefore am I still/ A lover of the meadows and the woods/ And mountains."

In *Fu Manchu's Bride* the power of the sacred Egyptian mimosa (*Acacia nilotica*), already intensely sweet, is exaggerated to drench and incapacitate the protagonist through a kind of anaesthesia. *Mimosa* is the title of Chapter 12, as well as part of a title in each of *The Mask/Trail of Fu Manchu*, just as Rohmer similarly highlights and dramatizes the sacred *lotus*, to reach toward universal truths and cultural things that effect readers' sensations and hint at why the *crocodile* and *jackal* were held sacred in the great civilizations of ancient Egypt. In such chapters he breaks the restraints of pulp fiction and almost perceives the artistry beyond. Several lists offer pregnant themes and conclusions, as in "Practices such as slave dealing, those of the thugs, the dacoits, and the hashishîn had long ago ceased--officially, but not otherwise" (*Bimbâshi* 151).

Rohmer's most haunting list is a *sahhâr* (sorcerer's) evocation in *Tales* (139-40). But there are too few of such sensual, connotative passages, which help produce the desired pleasurable chill on a stormy night but do nothing else for the reader:

I became aware of a number of small murmuring voices within the room. They were the voices of the perfumes burning in the brazier. Said one, in a guttural tone: "I am Myrrh. My voice is the voice of the tomb."
   And another softly: "I am Ambergris. I lure the hearts of men."
   And a third huskily: "I am Patchouli. My promises are lies...."
   A chuckling, demoniacal voice spoke from the *mibkharah* [incense burner], saying: "I am Hashish! I drive men mad! Whilst thou hast lain up there like a very fool, I have sent my vapors to thy brain and stolen thy senses from thee."

Rohmer's placement and use of two common Arabic words illustrate how unsophisticated, uneducated people have the natural capacity to bridge the barrier created when the speaker and hearer speak mutually unintelligible languages. Like Luke Soames in an opium den, we are first mystified at "'Gazm,' said the Oriental; and he placed inside, upon the carpet, a pair of highly
polished boots.... ‘Di,’ muttered Said. He pointed to the opened door of a second room.”

Thereupon, with Soames, we grasp that gazme denotes boots, and the determiner di denotes this. We have asterisked 95 such words in the R Glossary because no standard English dictionary records them. The pair are contextually necessary. The scene contains a few common, untranslated sentences like ùkfel el-bab ‘Shut the door!’ (Yellow¹ 167, 169, 194) for further verisimilitude, though Rohmer exhibits deficiencies in Arabic elsewhere.

His attitude toward peoples, their languages, and activities naturally influences his choice of loanwords, which commonly convey a pejorative rather than an ameliorative tone. Of course, his ethnocentrism might have influenced the decision to make his villain Chinese, and the need to cast him as evil would then have influenced his diction. As Rohmer's central hostility is vented against the Chinese, principally represented by Fu Manchu, his favorite color adjective is the old Germanic yellow. This bias is particularly conveyed by certain oriental words. However, Fu Manchu uses Arabic, with few Chinese words.

Rohmer evinces little or no bias toward black persons, even when the two protagonists are the only "non-African blood" in a Haitian cabal of Negroes, blacks, or coloureds (Island 209). In Return¹ (167), when his morality is seriously offended, he condemns the Ethiopian Amaran people for "their custom of eating meat cut from living beasts.... They are accursed because of their alleged association with the Cynocephalus hamadryas (Sacred Baboon)." In his frequent Asian settings, Turks, Thais, and Koreans fleetingly but usually neutrally appear. But his comparatively few Malays and Dayaks are Fu Manchu's henchmen brandishing krises and running amok (Hand 58-59, 304); and his thuggish Hindus and Burmese are usually religious stranglers. His neutral word Burmese is always an adjective; his noun is the now-dated Burman(s) for residents of Myanmar.

Rohmer condemns "the Yellow Peril" in four early novels of 1913-19. Sir Denis perceives Fu Manchu as "the ‘Yellow Peril’ incarnate in one man," who dreams of "a giant Yellow Empire" confronting the West (Return¹ 4, Hand 25). I have seen university students watching an
old Fu Manchu film jeer when Sir Denis inveighs against the Yellow Peril, realizing that Fu Manchu magnifies the supposed danger as a personal, symbolic composite. Two book titles are explicit about the motives of the "Chinese doctor," never "the doctor": President Fu Manchu (1936, with a note on the title page that "Fu Manchu attempts to establish a dictatorship in the United States!"); and Emperor¹ Fu Manchu as late as 1959. The worst possible Chinaman, he is Satan on earth.

Rohmer's bias is surely influenced by the attitude permeating American fiction from 1850 to 1940. Contemporary audiences around the world seem to have accepted his sinophobia, or they would not have bought his novels and vicariously watched Fu Manchu hiss like a snake, smoke opium, and plot to conquer the West with poison gas or missiles. This attitude derived from worrisome historical facts. Readers could recall the Chinese peasants' supposedly colonizing Hawaii and California (resulting in the U.S. Chinese Exclusion Act of 1882), the Boxers who bloodily sought to drive the yang kuei-tzu ‘foreign devils’ out of China, and the Chinese Communists' military successes after World War II. Yet, hardly condemning the Japanese invasions leading to that war, Rohmer is not xenophobic or anti-Asian.

He did not coin Yellow Peril or his synonyms like Yellow Empire/Hordes/Menace/Movement/Threat. Boris Karloff's 1932 performance of The Mask of Fu Manchu exploited that novel's racism, and in 1936 we read that "the Yellow Peril upreared its ugly head" (President Fu Manchu 319). The earliest known use of the term is in the editorial "Who Will Exploit China?"³ In an undated, late conversation Rohmer said that Chinaman (used frequently in 19 of his books) was "the accepted term for a native of China" (so defined in W1). W2 (1934) recommends the use of Chinese except disparagingly. After his Trail appeared in 1934 and he realized the derogatory nature of this term caused by the criminal activities of "those Chinamen who lived in such places as Limehouse" (Van Ash 73), Rohmer generally espoused Chinese. He has Inspector Kerry's son and London bobbies use the even stronger Chink, as do other Caucasians and thugs in the presence of Chinese people along the waterfront. Rohmer rightly condemns tong wars, which lead to vicious murders in Yellow².
Rohmer's most racist persona hears and condemns Sin Sin Wa's near-incoherent *pidgin*, accusing the ordinary Chinese of not knowing Arabic and of supposedly being able to converse with Western drug addicts only in pidgin. Therefore:

The Chinaman presents an inscrutable mystery. His seemingly unemotional character and his racial inability to express his thoughts intelligibly in any European tongue stamp him as a creature apart, and one whom many are prone erroneously to classify very low in the human scale and not far above the ape ([Dope 1919, 365]

Even after Fu Manchu becomes an anti-Communist, Sir Denis only grudgingly recognizes the genius, linguistic skills, and even Chinese nationalism of the polyglot Fu Manchu, who smoothly switches codes from English to Arabic, Burmese, Malay, French, and Hindustani as needed.

Rohmer's eastern words reveal a strikingly different attitude toward Arabs and Muslims, which first crystallized when a London periodical requested an article about Limehouse. He was in a quandary. His settings had been mainly Egyptian; he knew no Chinese languages and had never visited Asia. So he fused his limited Arab knowledge into Fu Manchu, a fictitious name based on two Chinese surnames and said by Rohmer to have been inspired by a mysterious Mr. King (Van Ash 4). King becomes the chief villain in several early novels like *Yellow*¹ and escapes Scotland Yard only on the last page. Language difficulties pose no problem for Rohmer's readers: Fu Manchu is said to be speaking in Arabic rather than his native Mandarin, while sprinkling his actual British English with Arabic. When Sir Denis is penetrating a voodoo ceremony in Haiti, he instructs his colleague to speak in Arabic even if unsure of its meaning. The Haitians, not knowing Arabic but somehow supposedly recognizing the Arabic, would be too impressed to detect the pair's disguise (*Island* 203).

Rohmer condemns fanatics like the *Old Man of the Mountains, Sheik al-Jibāl* and his murderous *Hashishīn* bent on regaining Muhammad's slipper (*The Quest of the Sacred Slipper* 30), and the poisonous, "self-styled *Grand Imām* of Khorasan" (*Bimbāshi* 289). Otherwise, he portrays Arabs and Muslims sympathetically. Western audiences had by then mostly overcome
the effects of Pope Urban II's rallying "Deus vult" 'God wills [it],' which effectively initiated the Crusades and the blaspheming of Islam and Muhammad. The spelling Mahomet, influenced by hound to Mahound (with the negative Arabic prefix ma-), was used in Layamon's Brut, Piers Plowman B, Canterbury Tales (with Mahoun presented from the Muslim view in the Man of Law's Tale), and The Faerie Queene (where even Muslims swear by Mahound five times). In King Lear the "madman" Edgar refers to the demon Mahu. Later attacks appear in Paradise Lost and some of Pope's poems, all the way to Sir Walter Scott. Such influential literary pronouncements solidified the senses of Mahound as an idol, monster, false prophet, or even Satan for centuries. Rohmer eschewed Mahound and Mahomet.

A lessened negative image continued into the 20th century. Rohmer somewhat ameliorated this. When his Muslims mention Muhammad, they add a pious phrase like "Peace be on his name," as Muslims always do. They choose the name God rather than the sacred Allah (cf. his many references to Satan, i.e., Fu Manchu), vs. only one Arabic shaitan in Bimbâshi 179 and one Gehenna 'hell.' Only four times in three novels do Muslims use the derogatory infidel, with only one occurrence of unbeliever (Quest 48, as a translation of Kaffir 'non-Muslim, chiefly Christian'). They refer to themselves and other Muslims as the Faithful and Believers. Despite such softening, some reactions to 9/11 have echoed "Deus vult" and redenigrated Islam.

A sketch of the linguistic and semantic aspects of the R Corpus will provide partial background for some literary conclusions. These include Rohmer's transliteration, choice of loanwords (vs. translations) and their few labels, word classes, word formation, and currency. Jones had faced the problems of Romanization that later confronted Lane in transcribing Perso-Arabic words. Jones sought a transcriptive system for invariably assigning a given Roman letter to represent a given sound for at least Arabic, Persian, and Sanskrit, within a system conforming to "the natural order of articulation," since multiple spellings of a word were presently then often interpreted as two or more different words. Intended also to cope with the "disgracefully and almost ridiculously imperfect" spelling of English vowels, his "Dissertation on the Orthography of Asiatick Words in Roman Letters" (Asiatick Researches, 1788, in Works 3:252-318) served
Orientalists for decades. His system assisted the standardization of Asian spellings while conveying the germ of ideas culminating in the International Phonetic Alphabet.

Not knowing the Jonesian System and not being a linguist, Rohmer mainly relied on the spellings of Lane, who improved upon Jones but whose transliterations like the Sack’cka’rah (Saqqāra) Pyramid are inadequate for modern phonetics and entail most of our cross-references. However, some OED2 quotations antedate Lane's use by centuries, such as jibbah (< Arabic) in 1548. Dictionaries still do not record Rohmer's gibbeh (from Lane 1860). OED2 cites numerous less dramatic supercessions, as in Lane's 1836 choice of abayeh rather than the ultimately successful 1811 aba, and mueddin rather than the already established muezzin. Unaware of the disparaging connotation of Moslem (1615), Rohmer never uses the proper Muslim (1841). If a Western language transmitted the oriental word, he often chooses the European form, as in caliph (< French) in six novels, but the better khalif only in two (five times in Tales²).

We have labeled the few stylistic (e.g., the disparaging Arabic slang bint) or regional items like our six Egyptian Arabic words, or in Rohmer's single use of Lane's rarer wekaleh from his ANE translation, but elsewhere employing khan ‘rest house.’ As Rohmer's books often appeared simultaneously in London and New York, an American editor might change a colour and defence to color and defense, while the London book retained honor and pretense. All four British college dictionaries utilized for our study record opium den/house, whereas none of the four American ones or W3 does. Chemist is a highly useful, stark temporal synonym for the otherwise obsolete alchemist.

Current English is simultaneously borrowing numbers of paired phonetic forms and their translation, with the second form quickly following the initial transfer. Early in the process, e.g., bilinguals will prefer frijoles refritos, whereas those with little Spanish acquaintance may know only refried beans and be unaware of the original word-order and double plural (Cannon 1987a, 87), or presume the Japanese Walkman to be an American coining. In Rohmer's day, few native speakers of Arabic and/or Persian were resident in the West. So our rather large R Corpus has
only four such pairings: *Harim el-Keddāb - the false pyramid*, *Kaffir - Infidel or Unbeliever*, Greek *Hyksos - Shepherd Kings*, and possibly *strangler - Hindi Phansigar*.

Twenty-one items exhibit one of three kinds of translations, a proportion roughly consonant with that of Malay, Arabic, Persian, and Turkish renderings (Cannon 1992, 1994, 2001, 2005). Most are common loan-translations (*black magic < F magie noire*). *Sindbad the Sailor* is a partial translation, where the proper-noun *al-Sindibād* is adapted, and *al-bahrī* is deleted or rendered as *the sailor*. Third, *the Rock of Gibraltar* is a loose translation, where *jabal* ‘mountain or hill’ becomes a huge *rock* to fit the terrain. The *-tar* is a terminal shortening of *Ṭāriq*, the *Moorish* commander who landed there in invading Spain in 711. Excepting a few plurals like *hashshashīn* that retain their Arabic inflection, Rohmer pluralizes the common nouns with the already naturalized English *-es* or zero (*two Bedouins/Bedouin, fellahs* rather than *fellaheen*). He never seeks phonetic fidelity by changing an English plural back to the Perso-Arabic *-in*.

Rohmer's word classes reveal a surprising number and proportion of interjections (11 - *Inshallah!* but lack common items like *Bismillah!* ‘In the name of Allah!’ His adverbs consist of *kawam* ‘quickly,’ *hana* ‘here,’ and *ghoulishly* (*Bimbāshi* 203), a member of the *ghoul* set containing *ghoulisheh*. His 26 adjectives predictably display the straightforward loss of the native plural, as in *Afghan horses* (not *Afghani*) and *Damascene X (< Damascenus)*. An English participle or suffix has already replaced and hybridized any native one, as in *Assyrian*, *lacquered*, *khedivial*, *Coptic*, *Moorish*, *Bubastite*, *gauzy*, and *Aladdin's*. In the eight paired adjectives and nouns, the adjective has been functionally shifted from the noun (n. *cashmere* 1814 to adj. 1827), in all but the adj. *Nubian* 1727 - n. 1788. We tabulate these as eight items, not sixteen. Besides the prefix *ibn-* and a few sentences like *Ya Ali! Ta’ala hina!* ‘Ali, come here/on,’ Rohmer's other oriental words are nouns. As narrative texts require a high percentage of nouns, their preponderance bears out the noun percentages in various loanword collections. These range from Persian's 96.9% and Japanese, Malay, Arabic, and German, down to the Chinese 83% (Cannon 1998, 158).
Rohmer's direct lexical contribution to English is slight. We have mentioned the 17 rare, obsolete words listed in the Supplementary Glossary, which perhaps are used only once because his Arabic skills could not distinguish between the street variety (and thus the absence of items like *Māshāʾ Allah* ‘What has God willed’) and commoner items like *Allah-u-akbar* that appear only three times in one novel. His formulas of greeting and departure consist only of *Salaam (aleikum)* and *layltak saʿida*, with the single appearance of the ubiquitous good-bye *maʿ salāma* exiling it to the Supplementary Glossary. He did introduce *akhut* ‘an ancient hieroglyph’ and 19 other rarer items, along with Lane's introduction of 41 of the other 75 items which we have asterisked as failures in vocabulary expansion because they do not appear in general dictionaries or texts other than Rohmer's restricted uses.

However, his indirect lexical contribution is significant. While the modern creation of *Fu Manchu (mustache)* must be noted, his major achievement was the making of many Asian words available to a popular, worldwide audience. Thereby he probably hastened words like *pasha* (introduced in Richard Crashaw's *Carmen Deo nostro*) into full acceptance in English, while elevating the low currency of others from dusty scholarship. The size, breadth, and longevity of Rohmer's readership familiarized and/or popularized this sizeable group of words.

In word formation, despite the Egyptian visits that provided rich data, Rohmer is generally uninventive. By his day, large numbers of ready-made, naturalized oriental words and phrases were widely available. OED2, e.g., records *poppyland* as early as 1910 and *caravansary* from two Persian elements by 1581. Rohmer did not need to form a compound from two constituents or to indulge in affixations or hybridizations. So the R Corpus displays little linguistic creativity. He did coin the nonce adj. *sheikhish* in *Bimbāshi* (1944, as an unsuccessful synonym for W2 and W3's adj. *sheikhly*), and *Scorpion/Serpent Wind* as unpleasant synonyms for the *khamsin*. His items exhibit a wide variety of monosyllables, compounds, pluralizations, and suffixations (*joss, malacca cane, dates, and caliphate*, respectively). The several ready-made shortenings exhibit initial, medial, or terminal loss:
Khawāja (<Ya khawāja>), cocamania (<cocainmania>), and Chink Gypsy (<Egyptian>) shows both initial and terminal loss. His most complicated noun is malourea (<diethyl-malonyl-urea), which has lost the first element and -nvl, before the splinter malo- and urea were blended.

Rohmer emphasizes the frequency and thus importance and utility of crucial items by placing them in titles, which indicates their descriptive or connotative value in helping create the desired atmosphere. The commercially valuable name Fu Manchu appears in fourteen book titles. Six titles indicate the kind of drama or subject: The Bat1 Flies Low, Bat2 Wing, Bimbâshi Barûk of Egypt, Green Eyes of Bast, Romance of Sorcery, and Tales1 of Chinatown. In The Drums of Fu Manchu a maximum six words are emphasized in chapter titles: Satan Incarnate, The Mandarin's Cap, A Modern Vampire, The Zombie, The Lotus Flower, and Mushrabêyeh Screen. Four episodes of Dream Detective are titled The Potsherd of Anubis, The Blue Rajah, The Headless Mummies, and The Veil of Isis. The combined book and chapter titles employ 72 different loanwords, most of which now enjoy full English acceptance. Chinatown, lotus, and mandarin appear in four titles. Bat, joss, mimosa, mummy, mushrabiyyeh, opium, and opium den occur in three. Anubis, Companions, Isis, Kali, lacquer, lily, musk, pasha, Prophet, scarlet, and tomb serve in two titles. Another fifty of Rohmer's favorite words appear in only one title, such as dacoit, hashish, magician, scarab, sorceress, thug, vampire, voodoo, and wizard. (One wonders why these powerful unpleasant words do not occur in multiple titles.) A dozen chapter titles that lack orientalisms employ a striking participle: The Limping Man, The Sighing Death, The Living Dead, The Coughing Horror, Slanting Eyes, and A Shrivelled Hand.

The currency of an eastern word in titles and texts permits a more objective measurement of its contextual contribution. Thus our asterisk on 95 words signals low utility, occurring only once or twice—e.g., ginyeh ‘British sovereign’ (Tales2 9); and darb el-mendel (Tales2 52 and Romance 15). Ogboni, denoting a secret voodoo society in Dahomey (now Benin), illustrates the impact from even one appearance (Mask 76). This allusion to the shadowy, powerful Ogboni
magnifies the dangers when the protagonists infiltrate Fu Manchu's voodoo ceremony. Google provided this sense in a Dahomey missionary's 1851 manuscript, thereby elevating *Ogboni* to our R Glossary, as well as its ameliorated modern sense as a valuable, artistic carving.

Rohmer's loanwords can advance the plot even when restricted to one or two novels, as in the more than six dramatic occurrences of *exorcism* in *Romance*, and the eight times for the Indian title *Gaekwar* in *Dream Detective*. In *Dope* the *chandu* parties are vital to the wrenching, pathetic *poppy* addiction. Kipling's earlier, unsuccessful introduction of the *chandu-khana* that he heard in colonial India could be a rendering of *opium den* or the less-frequent *opium house*, since Rohmer's Urdu-Persian *khāna* in the compound denotes a house in Afghanistan or Iran.

Rohmer uses 154 of his 575-word corpus in at least six books in creating eerie sensations. These are not semantic *talismans*, though a *ghūl* feeding on corpses is surely more powerful connotatively than a mere *jinnee*. The ranking of his most-used words indicates his preferences within the large lexicon available in the many printed sources or heard in visits to souks that he later recreated on paper in rich cultural placement.

His most-used eleven words are *Egyptian*, in 31 books; *divan* ‘couch’ in 29; *opium* in 27; *assassin* and *pajamas* in 24; *magic* in 23; *Moslem* in 22; *Arab*, *Arabic*, *pharaoh*, and *tomb* in 21; and *Chinaman*, *hashish*, *magician*, *palm*, and *Satan* in 20 books. These are not distinguished by italics or quotation marks, unlike numbers of his other most-used easternisms, as in the asterisked *aribiye* and *Muski*:

In 18-19: bazaar, Buddha, mummy
17-18: alcove, desert, gong, jade, *adj.* magical, orange
16: amber, effendi, leopard (skin), pyramid, scorpion, turban
14-15: bamboo, bat, Fu Manchu, harem, lotus, mandarin, Mohammed, Nubian, scarab, tarboosh, thug
13: chemist, lacquered, Prophet
12: amulet, camel, Chinatown, *adj.* gauzy, Isis, mosque, mushrabiye, oasis, strangler, tiger, vampire, wizard
Occurring six times within five pages of *Dream Detective* (49-54), *séance* expands a denotational spiritualist gathering into an unsettling spectral meeting, during which a would-be *Isis* helps to recover a stolen potsherd. In *Insidious* the haunting *Call of Siva* lures to a horrifying death the unfortunates who hear its wail. In narrating the protagonists' searches for snake tracks before pursuing evil high priests into suffocating tunnels under pyramids, Rohmer always uses the more general *cobra* in eight novels, rather than the Egyptian Arabic *Naja Haje*, unconcerned about whether Cleopatra's asps were actually cobras.

A collation of the items with their use in Rohmer's titles confirms the utility of his main oriental carriers, perhaps buttressed by some key words like *alchemist* that appear in only five novels. He does not utilize the *hyrax*, *jerboa*, and *oryx* described in Wilkinson (1954), common animals that might have been predicted for his plots. The otherwise high-frequency *imam* appears in only four novels, though *Grand Imam* is crucial in *Bimbâshi*. *Coconut* appears once in three novels, but twice in *Re-enter Fu Manchu* as a prophetic image in a climactic, experimental sound-barrier to save New York City from a planned air attack.

The chief semantic categories in Cannon's Arabic loanword dictionary (1994, 91) are, in descending order, botany (*simsim*), Islam (*din*), apparel (*jubbah*), chemistry (*azoth*), astronomy (*Algol*), and linguistics (*haamza*). Our R corpus has different proportions: Islam (*Al-hamdu li'llah!*), ethnology (*Berber*), and food and drink (*orange*, *arrack*). They touch on most fields of
human endeavor, further showing how languages in contact interact and influence each other. Most of his eastern items appear in only one sense, normally the most common and often the first sense transferred into English. As our Glossary records only Rohmer's meanings, we define guitar as a stringed instrument, not an electric one, fish, or plant. Bashaw is the archaic sense of pasha, not a self-important person. Several dozen items have two senses, as in the mineral or color jade. The use of three senses of higher-frequency words like Prophet in thirteen novels further indicates higher utility. Sherif is a descendent of Muhammad, someone of noble ancestry or religious preeminence, and/or a ruler like the chief magistrate of Mecca.

Such words transmit the old, native definition(s) that he chose from among the array introduced by professional linguists and/or orientalists like Lane and Jones. Evidently Rohmer could not read the available Middle-Eastern dictionaries, but several of his semantic shifts are interesting. First, OED2's two poppyland citations evoke the Flanders-field graveyard of red corn poppies as a symbol of World War I in L. S. Uphoff's couplet in "Far Away from Flanders Field": "In Flanders Fields the poppies grow/ Beneath the crosses, row on row." Starkly contrasting with these well-known, peacefully sleeping soldiers, Rohmer's three uses in Yellow Claw (1915) create an ironic humor in addict-friends' expectant references to poppyland, the opium den where they will shortly meet. A second example degrades the life of Hatasu, one of the greatest but unscrupulous pharaohs of the 18th dynasty, by reincarnating her as a sorceress when Egyptologists attempt to open her tomb (Tales² 267-83). This pejoration may come from Rohmer's imaginative supposition that she indulged in sorcery in some of the blank, unexplained periods in her life, the records of which were destroyed by her envious successors. His few other created new meanings for old loanwords are less drastic, as in his extension of the Egyptian Khu ‘spirits of the beatified dead’ to denote the magical powers of a fully equipped Adept. He also reborrowed three old words, in adding a related meaning to Ahmadiya, darvesh, and hammam.

The R Corpus invites a semantic comparison of W. Somerset Maugham's "The Outstation" or Joseph Conrad's use of some of the words in the tropical setting of Lord Jim, to see how major literary authors transmit animal grunts, a scorpion lightly dropping onto one's face, the reek of
rotting palm fronds, and other senses frequently evoked by Rohmer. Avoiding contemporary political questions, he never attempts to create and wrestle with the British Raj codes and values. A quick check of his frequency-list against Cannon's four-degree naturalization scale for Malay, Arabic, Japanese, and Persian (see Cannon 1996, 87) discovers the absence of old household Arabic loans like arsenal (1506) and Casbah (1738). We specify Rohmer's degree in the hyphenated number ending each entry in the Glossary, to indicate whether his loans chiefly consist of high-frequency or obscure items. The degree ranks an item like sakka from its present shaky status of [1], to the usually later, full acceptance of sandalwood as a [4] in the general language. Most of the listed 154 words are rather well-known, meriting a [3] or [4] and sometimes appearing multiply on the same page.

The importance of orientalisms is negatively demonstrated when Rohmer's occasional Western setting generally precludes their use. This placed him in more direct competition with other best-selling writers, especially for readers who liked H. P. Lovecraft's eerie tales in the pulp magazine Weird Tales. Readers were expecting and finding pulp-fiction qualities in the Tarzan novels of Edgar Rice Burroughs, a leading pulp writer who often outsold Rohmer. Nor did the settings and actions of Mary Shelley's man-made yellow monster and Bram Stoker's Dracula need an oriental vocabulary. Thus Rohmer's Emperor$^2$ of America, containing only 13 Asian words, may be his most pedestrian work. It is replete with pulp attributes like standardized plot, stiff dialogue in limited vocabulary, and "sentences" ending in exclamation points, with an unnamed Fu Manchu lurking in the shadows. In Hangover House, set in England, a prime suspect in the murders is a mysterious Arab, but who is unhelpful in invoking the spirit of the ancient Egyptian gods for readers.

Rohmer's items act as a kind of crutch in helping create an unsettling suspense, not as oriental decorations. One provocative list pictures a costume ball at Cairo's famous old Shepherd's Hotel, which could be a color photograph of a ball in the modern, rebuilt Shepherd's:
Sheikhs there were with flowing robes, dragomans who spoke no Arabic, Sultans and priests of ancient Egypt, going arm-in-arm. Dancing girls of old Thebes, and harem ladies in silken trousers and high-heeled red shoes. Queens of Babylon and Cleopatras, many Geishas and desert Gypsies mingled, specks in a giant kaleidoscope [Brood 107]

A violent khamsin sweeps into the ballroom to end the festivities. We can literally taste the piercing hot sand and blink to protect our eyes. Meanwhile, the half-blinded Sir Denis tries to pursue the crocodile-disguised demon that has magically appeared among the terrified ladies, many of whom know that this once-worshipped god Sobek feeds on the souls of the dead who have not been virtuous, just as its reptilian form feeds on luckless modern Egyptians in the Nile.

Another taut sequence illustrates the economical employment of jinn and Sneferu, a Memphite pharaoh. First the protagonists find a dead British Egyptologist outside a pyramid:
"By the token of certain glandular swellings, I knew that he had met his end by the bite of an Egyptian viper.... I cried, my voice hoarsely unnatural--‘The recess in the King's chamber is a viper's nest.'" Abū Tabāḥ gives a religious interpretation: "You speak wisdom, Kernaby Pasha; the viper is the servant of the ginn." Watchful for asps, the pair worm their way through a steaming, black tunnel to the King's chamber, where they find a dead, swollen grave-robber. So the chamber was a viper's nest, placed by Sneferu to guard his death ring and tomb (Tales² 38-57).

Multiple use of a loanword in a limited space often signals a major plot development. After manacling Dr. Petrie's hands to the wall, Fu Manchu leaves his laboratory, whereupon his pet marmoset darts in. It shakes Fu Manchu's keyring, nibbling on each key, one of which might unlock Petrie's handcuffs. He dares not move, lest he scare the marmoset, whose "tiny, Bluish face, completely framed in grotesque whiskers, enhanced the illusion of an acrobatic comedian." When the pet's claws (not nails) cause it to drop the keyring, Petrie is soon free (Return¹ 190-92). Besides the imaginative description, this exotic monkey has a dramatic role; marmoset is not a decorative word.
Rohmer's connotations, like his denotations, relate a word to the real world, occasionally providing the sensory experience that John Locke's *Two Treatises of Government* deem essential for words to inspire reflection and act upon the reader. Dictionaries seldom record connotations, because impressionistic associations or evocations shift according to the situation, speaker's relation to hearer, and other well-known variables. Rohmer's audience accepted items like *Chinamen, Dayaks* as headhunters rather than a modern Borneo people threatened by Japanese logging, and other senses. Of course, English has native Germanic words like *ghost, Götterdämmerung,* and *werewolf* (used in three Rohmer novels), which have been adequate to help construct mysterious auras. The Gothic novels employed such words, as well as *bad angels, Satan,* and classical loanwords like *phantom* in haunting gloomy galleries. Rohmer knew these novels, which he echoed in three books using *Gothic surroundings/gloom,* while peopling his tombs with *afreets and ghouls* (Cannon 2000, 291).

In Rohmer's novels of the 1910s, Fu Manchu's thugs connoted the horrors of the religious stranglers who had recently been lurking in Indian *jungles* to ambush travelers, rather than simply denoting bandits or brutal ruffians. Often dacoits, these henchmen evoke association with the armed bands of robbers in India and Burma who once ravished whole villages and committed atrocious cruelties. A *coolie* was the Western name for a low-paid native worker in Asia, as well as for someone of low social class. Like even some modern people, Rohmer was unaware that Muslims view the spellings *Moslem* and *Mohammed* as derogatory, just as modern /i-rákIz/ view an American's mispronouncing *Iraq* as /aI-ræk/ as an infidel's denigration of Islam.

Rohmer's corpus contains many proper nouns, in a higher proportion than Cannon has found in loans from various Asian languages. A century and a half earlier, Jones had familiarized a tradition of introducing and meshing sensuous proper nouns as loanwords alongside the common nouns. The fame of the famous opening stanza of his "Persian Song of Hafiz" partly depends upon the proper nouns:
Sweet maid, if thou wouldst charm my sight,
And bid these arms thy neck infold;
That rosy cheek, that lily hand
Would give thy poet more delight
Than all Bokhára's vaunted gold,
Than all the gems of Samarcand.

However, in comparing Coleridge's powerful use of Xanadu, Kubla Khan, and Alph in "Kubla Khan," we perceive Rohmer's proper nouns to be primarily denotative, even though his best incantations conjure up malevolent gods out of coiling incense-smoke, and evil beings like Asmodeus, the chief spirit of Jewish demonology.

A brief comparison of Rohmer with some major English literary artists discovered 600 Persian and 284 Turkish words used by 98 standard writers, as a kind of touchstone (Cannon 2000). Rohmer employs many of these 884 words, which could not have a special connotative, talismanic quality that only he knew and exploited. Many British and American writers over the centuries have been familiar with selected aspects of Persian, Turkish, and Arabic culture. Byron used 94 of the items, introducing 8 (camise). Thackeray's 85 introduce bulbul as an adjective; Moore's Lalla Rookh 61, with three still-obscure items like the cymbal zel; Jones's 57, Iran; Disraeli's 50, Latakia tobacco; Gibbon 47, and Scott 35. Beckford's 37 in Vathek present ghoul and three other words; Kipling's 34, the verb jackal and four other words; Melville 34; Browning 32; Tennyson 26; and Irving 21. Emerson's 19 employ (Rock of) Gibraltar as an impregnable stronghold; and Dryden's 17 generalize mogul to signify 'a great personage.'

Many of Rohmer's Arabic words were also introduced by earlier literary figures and can be added to this Persian-Turkish list. For example, the first known record of satrap is in Wyclif (via Latin). Chaucer introduced Arabic, magic, magician, magus/magi, and sorceress, plus 11 words referring to astronomy or alchemy. His concise Canon's Yeoman's Tale dramatizes the costly, always futile search for the philosopher's stone by alchemists inevitably impoverished by their long ordeal. He then universalized these forlorn men in common Middle English replete with the contraction nis: "But al thyng which that shineth as the gold/Nis nat gold, as that I have herd it
told." While Rohmer's "altar of alchemy" in Romance (142) does not attempt to plumb the experimenters' very being, he depicts the near-mania of Dr. John Dee, a real sixteenth-century alchemist whose greed ruined him in fortune and body and prostituted his wife to an evil associate, before he died in poverty and despair. But Rohmer's specific, intensely personal drama does not elevate the reader's sympathy for the unpleasant Dee to the typical, much less the universal.

The satanic Fu Manchu seldom appears truly human and empathetic to readers, even in bitter defeats. His experiments do discover the true elixir, combining (1) doses of a substance that has prolonged his life and that of fellow-scientists for centuries (the religious, as in Methuselah), with (2) the scientific technology for a factory that is mass-producing gold from base metals. Such successes still leave Fu Manchu morally and emotionally inferior to the pop humanitarian Tarzan, who protects both apes and humans in satisfying actions in a milieu made more credible by (pseudo-)African words. Rohmer's Sir Denis, the "good guy" and Fu Manchu's nemesis, lacks transcending feelings and insights. Even after Fu Manchu agrees to help the anti-Communist forces and denies being a Yellow Peril, Sir Denis suspects world domination to be the real motive (Emperor 1959, 156).

In Milton's Paradise Lost, Satan first views hell as a dungeon girded by a great furnace of flames that give no light except to discover "sights of woe,/ Regions of sorrow, doleful shades." The list plummets us into Gehenna as tragically as in the classical Greeks' visits to the underworld, as powerful proof that art has been created by nonoriental words with terrifying senses. Rohmer's supernatural milieu squeezes his characters into scorpion-infested, earthly tunnels, not into Gehenna. The consequences are restricted to their bodies, though we must not forget Rohmer's many references to the Chinese doctor/devil as Satan in twenty novels, and as satanic in ten. Rohmer does not attempt to devise a sensual, hedonistic world of "A Jug of Wine, a Loaf of Bread, and Thou," though Omar's "Thou" denotes a Persian male (a subject that Rohmer eschews). Rohmer's ghoul in eight novels, while certainly more evil, never inspires a magical phrase like Poe's "ghoul-haunted woodland of Weir."
As said, Rohmer's serious, major themes include alchemy, the selling of American and European girls into Middle Eastern sexual slavery (in *Return of Sumuru*), drug addiction, and religious extremism like *thuggee* and *dacoity*. But his characters are never sufficiently developed or perhaps his literary vocabulary adequate to create Locke's reasoned reflection based on experience, much less to integrate that experience into the reader's framework of knowledge. When Fu Manchu's stranglers murder a policeman in fog-shrouded Limehouse, the dripping atmosphere never invokes the sensations and meaning of death.

But Rohmer was a good pop writer by design and talent. That is, any artistry achieved would be a pleasant, but unintended by-product. Several passages utilizing the 154 listed orientalisms show glimmerings of literary artistry through character insight, cultural comparisons, philosophical implications, or sensations arising from an eldritch scene, effects not expected in pop literature. His fiction likely added numerous Middle Eastern words to at least the reading vocabulary of some readers, even after we discount the rarity of about one-sixth of the R Corpus. His *Drums of Fu Manchu* (1939), a rather chilling novel that enjoyed greater impact in its thirteen-episode film serialization in 1940, is much inferior to Wells's pop texts and film versions of *The Time Machine* and *War of the Worlds* (2005).

Rohmer gained his popularity particularly through the precise, non-associative denotation of many eastern words placed in rather undeveloped contexts. Of course, pop novels like Morier's *Adventures of Hajji Baba* (1824), a Rohmer source, had employed italicized Persian and Arabic words to help create realism and local color, as Christie and Mark Channing later did. Channing's novels like *King Cobra* (1933), based on two decades in India, draw on many eastern words that Rohmer employs, glossed in one-word parentheses that weaken the exotic atmosphere.

Burroughs particularly surpasses Rohmer in linguistic creativity and complexity. For example, Tarzan teaches himself to read English intuitively, in a crudely phonetic way, first associating the "little bug" letters found in a primer and dictionary with a picture named *m-a-n*,
and then identifying man in the real world as a black warrior. The crude "ape" language that Tarzan quickly learns from his ape "mother" contains necessary animal names like histah, horta, numa and sabor, sheeta, and tantor (‘snake, boar, male lion and lioness, leopard, elephant,’ respectively). These coinings in the first Tarzan book become repetitive through the long series. The apes distinguish only the lion according to sex, lacking a gender system and with their own names not identifying their sex (the mother Kala vs. the male tribal leader Kerchak). There are Swahili /mb-/ clusters in names like the cannibal chief Mbonga and the headman Mbuli, along with 9 Swahili loans like Swahili simba ‘lion’ (= ape numa). Brady's Burroughs Cyclopædia (1996) collects 45 Parisian Apache items (hogan), 34 Arabic items (hareem), Tagalog abaka ‘fiber from banana leafstalk,’ Niger-Congo Bantu, the German acronym OGPU, and other sources, but no Afrikaans words.

A final, statistical point concerns the placement and evaluation of Rohmer's modern popularity as considerably based on his orientalisms, alongside that of his major contemporaries. A comparative scale is difficult to construct, because of the slippery evidence and many variables. Though his books have sold considerably more than twenty million copies, this longevity palls beside Christie, whose novels have sold more than 500 million copies, have been translated into more than 100 languages, and have appeared in at least 19 feature films. Burroughs' novels have been translated into more than 56 languages. An online search of Amazon.com on April 20, 2005 discovered the following figures for books offered for sale: 1,658 copies of Christie, 716 of Burroughs, 551 of Lovecraft, and 190 of Rohmer. Global Books in Print Online of the same date tabulates 2,574 for Christie, 714 for Burroughs, and 165 for Rohmer. Abebooks.com of the same date offers many books by this trio for US$ 1, ranging up to dear figures for certain first editions: Tarzan of the Apes (1914) at US$ 65,000; Christie's Death on the Nile (1937) at US$ 26,674; and The Mystery of Dr. Fu Manchu (1913) at US$ 10,000.

We have seen Rohmer venturing into connotational passages that might arouse valuable, satisfying sensations in his readers and reach toward universals. Yet the succeeding pages drop him back to his role as an always serious denotational pop novelist. Astutely anticipating his
readers' wishes for verisimilitude and local color in supernatural settings, he demonstrated that oriental words and nuances were his best tools for conveying such settings and characters. He skillfully utilized a corpus of words from Asian peoples and their culture to continue providing the requisite pleasure to readers today. Conspicuously absent are the philosophical, instructional, artistic, and even comic qualities that might have impaired his accomplished goal of large magazine and book sales and the radio, movie, and TV revenues therefrom.

Chiefly excepting Christie and Burroughs, Rohmer served popular audiences better than most other novelists during his long, productive career. He still entertains and moves readers in more than a dozen languages worldwide. The genre of mystery stories and fantasy has thereby benefited from and continues to need pop writers, as Stephen King demonstrates today. None of these stories became a pop touchstone until Orson Welles's 1938 radio presentation of *The War of the Worlds*, when, after the panic created by this supposed Martian invasion of New Jersey, H. G. Wells's readership and popularity soared.
Notes

1 See Cannon (Malay 1992 and Arabic 1994).

2 Named for the Egyptologist Flinders Petrie.

3 For comparison, see Christie's typical Arab shop in chapter 5 of her *They Came to Baghdad* (1951). This list contains no borrowed common nouns, as, unlike Rohmer, she generally used loanwords only when there was no familiar English synonym: "Here the produce of the west and east were equally for sale, side by side. Aluminum saucepans, cups and saucers and teapots, hammered copper ware, silverwork from Amara, cheap watches, enamel mugs, embroideries and gay patterned rugs from Persia. Brass bound chests from Kuwait, secondhand coats...."

4 Translated from *La Revue des Deux Mondes*, in *The Living Age*, vol. 215, issue 2789, Dec. 18, 1897. See William Wu's *Yellow Peril* 1982, among the OCLC World Cat list of 118 book titles containing the term.

5 Analogic change may explain Rohmer's suffixing *sheikh* with -ish to form the adjective, rather than employing W2-3's existing *sheikhly* with its already lower-currency -ly. Evidently his language intuition did not sense the decline of -ish. A study of 1,076 neologistic suffixations since W3 (1961) shows that –ish and -ly had almost completed their long decline in currency soon after 1961 (Cannon 1987a, 195; and 1987b).
Scholars of Arabic, Persian, and Turkish words in English might check the R Corpus of 1913-57 to see if and how they differ from their modern forms, senses, and currency. The Van Ash - Rohmer biography contains many Rohmer italicized easternisms. And how does a reader become familiar with an item like tarboosh, which, stylistically, appears three times in The Yellow Claw without italics or punctuation marks? Is a prenominal adjective ("the inevitable tarboosh") or contextual placement such as "calling aloud for a tarboosh and a linen suit" and "a tarboosh perched upon his shaven skull" (304, 104, 161) an adequate gloss?
The Rohmer Glossary

These 575 oriental or oriental-sense words (plus 18 cross-references), which often help provide a supernatural aura, have been manually collected from 38 popular books by Sax Rohmer, and follow standard spellings when recorded in dictionaries. An initial asterisk tags 95 items (20 of these are introduced by him) not recorded in general English or historical dictionaries, but evidently used either first by him or in at least one earlier work like handbooks or travel and scholarly books. We specify only the word class of the few non-nouns, followed by the earliest known recorded date of Rohmer's sense (and its source if not in OED2 or OED Online), since the antedating of Oxford sources is one of our purposes. Coordination with our References is often required, as in the abbreviated Rohmer titles. A brief etymology provides a transliteration, disregarding stresses, if the form differs from the English spelling. The definitions are only of Rohmer's sense, which may not be the earliest or common modern English. Following the earliest page number of a Rohmer word in a cited source, an asterisk indicates appearance on 3-4 different pages; and a plus sign marks at least 5 occurrences, though multiple use on a given page may double many of our totals. Next we cite the number of Rohmer works and one example in which a word appears. The abbreviations O, R, and/or W mark appearance in either one or two unabridged collections (OED2/OED Online, Random House, or W3); an X signifies occurrence in all three. When the item is in none of the three, other sources like W11 are cited. W1p/W2p signals a small-print, telescoped "pearl" listing at the bottom of the page in Webster's First/Second for a word too rare to justify a regular entry. A final, hyphenated number evaluates the word's naturalization in English, on a scale of [1] to [4], signifying little-known to full acceptance.

ab(b)a (1794, Russell 2:21) [-4] = ABAYEH
abayeh (1836) [Ar ʿabāya, lesser var. of ABA]: a cloaklike woolen wrap. In Bimbâshi 308. O -2
Abbasid (1695, Galland 10, 39) [< Ar abu-al-Abbas name of the founding dynasty of CALIPHS in about 566 + E -id]: a Muslim dynasty. In 2 of Rohmer's works (Hangover 76). X -4
adān (1794, Russell 1:197n.) [var. of Ar AZAN, lit. invitation]: the call to public prayer. In 3 (Tales^2 1). W2p, F&W -1

Adept (1663) [NL adeptus = Per 'ārif]: an ALCHEMIST or MAGICIAN who has learned the "great secret" of transmuting base metals into gold. In 9 (Romance 2+). OR -2

Afghan (1609, Yule) [Per & Pashto]: a native or inhabitant of Afghanistan. In 2 (Daughter 137*). X -4

Afghan, adj. (1787) [functional shift < n. AFGHAN]: of things of or relating to Afghanistan. In 2 (Mask 5*). X -4

*afiyūn (1860, Lane 335) [Ar]: OPIUM. In Return^2 122, 138. Yule -1

afreet (1786, W11) -4 = EFREET

*’agrab (1873, Hand 63) [Ar]: a scorpion. In Golden 32. -1

Ahmadiya (1841, Lane 1:233, 612; & 1970 reborrowing, B3) [Ar the follower(s) of Mirza Ghulam Ahmad (1839-1908)]: an Indian or Pakistani missionary sect. In Mask 208. R -2

*aiwa (1873, Hand 68) [Ar]: yes. In Island 212. -1

*akhūt (1935, R’s Bat^1 70*) [the ancient Egyptian hieroglyph for ‘rising sun,’ related to and perhaps adapted from Heru-khuti (a form of Rā, the rising sun) - see HARMACHIS]. -1

Aladdin's, adj. (1804) [< Ar, lit. height of faith + E -'s]: of the boy who found the magic lamp. In 7 (Insidious 71, 189). OR -4

*alātī (1836, Lane 1:240) [Ar a musician-singer]. In Bimbāshi 56. -1

alcazar (1615) [Sp a fortress or palace < Ar al-qaṣr the castle]. In Romance 249. X -4

alchemist (15th c., W11) [< MF & ML alquemie, or < ALCHEMY + E -ist]. In 5 (Romance 151+). X -4

alchemy (1362) [MF & ML alquemie (< Ar al-kīmiyā)]. In 4 (Romance 142+). X -4

alcove (1623) [F, ult. < Ar al-gubba the arch, vault]: Rohmer's Arabic replacement for recess. In 17 (President 64*). X -4

aleikum, interj. (1849, Stanford) [Ar 'alaykum (peace be) upon you]. In 2 (Hangover 15). W1-2 -1

alembic (c.1374) [MF & ML alembicum (< Ar al'-anbīq the still)]: an ALCHEMIST's distilling apparatus. In Tales^2 126, 134. X -4
Ali (1757, Norden 2:21) [name of MUHAMMAD's son-in-law, whose sons Hasan and Husain claimed the CALIPHATE and gave rise to the extremely important Shiah schism]. In *Quest* 177. R -2

alif (1634, Herbert 170) [Ar the first letter of the Perso-Arabic alphabet]. In 3 (*Day* 199). RW -2

Allah (1584, W11) [Ar name of MUSLIMS' God]. In 7 (*Tales* 2 11+). OR -4

Allah-u akbar (1770, Dow 1:67) [Ar, God is great]. In *Tales* 2 3*. Universal Dictionary, Chambers -2

Al Sirat (1734, Sale 1:147) [Ar, lit. the road]: the narrow bridge over the MUSLIMS' hellfire. In *Tales* 2 73. RW -2

amber, n. (1398) & adj. (1634) [MF *ambre* < Ar *an-bar* AMBERGRIS]: ambergris; its variable color. In 15 (*Tales* 3 3+). X -4

ambergris (1481) [MF *ambre gris* AMBER gray]: a waxy substance used in perfumery. In 6 (*Brood* 39*). X -4

Amenti (1854, Wilkinson 1:285+) [Egyptian]: Hades, the mythological domain of the dead on the Nile, considered to be OSIRIS's judgment-seat. In 2 (*Dream* 49). W2, F&W -1

Amhara (1788, Jones's *Works* 4:316) [Amharic name for an Ethiopian province, referring to a Semitic tribe condemned by Rohmer as unclean and outcast because they eat living flesh and sexually associate with the SACRED BABOON]. In 2 (*Green* 267, 269). W -2

Ammon (1854, Wilkinson 1:327+) [Gk < Egypt *Amen*]: an ancient ram-headed god, famous for the temple and oracle in the Libyan OASIS of Siwa, and thought by the Greeks to be Zeus]. In *Bat* 1 186+. R -3

amulet (1447) [L *amuletum*]: a major, powerful charm or preventive against evil. In 12 (*Island* 187+). X -4

ankh (1888) [Egypt *nh* life]: a cross serving as an emblem of life in ancient Egypt. In *Romance* 38. X -4

anterah, pl. (1860, Lane 414) [Ar story-tellers]. In *Tales* 2 290. F&W -1

*‘anteree (1860, Lane 43) [Ar a lady's vest or chemise]. In *Hand* 56. -1

anteri (1836, Lane 2:146) [Ar a reciter of Antar's BEDOUIN romance - pl. *ANTERAH*]. In *Tales* 2 291. F&W -1
anthropomancy (1618) [F anthropomancie < Gk anthropō- + -mancy]: divination from a usually dead person's entrails. In 2 (Brood 164, 176). OW -2

Anubis (1708, W11) [L < Gk Anoubis (< Egypt inpw the mythological JACKAL-headed god who leads the dead to judgment]. In 5 (Day 166+). R -3

apricot (1551) [MF, ult. < Ar al-birqūq the apricot]. In 4 (Return 2 33, 142). X -4

Arab (14th c., W11) [(one of) a widely distributed people of Egypt, North Africa, & Arabia]. In 21 (Tales 3 38+). X -4

araba (1845) -2 = ARABIYEH

arabesque (1786) [F < It arabesco (< Ar ARAB)]: an intricately patterned ornament or style. In 3 (White 237). X -4

Arabian Nights (1706, ANE) [the short, modern Western title of Ar Alf Layla wa-Layla, lit. thousand nights and one night]: one of many collections of Arabic (plus some Persian and Indian) tales dating from the tenth century, widely alluded to in the West, Middle East, and elsewhere. In 7 (Tales 2 18+). OR -3

Arabic (c.1391) [OF < L ARAB + OF -ic]: the Arabs' language. In 21 (Island 203+). X -4

*arabiyeh (1873, Hand 49) [var. of ARABA a horse-drawn carriage for passengers]. In 9 (Brood 119+). -1

arrack (1516) [Ar ‘araq sweet juice, liquor]: a common Middle Eastern alcoholic beverage. In Yu’an 82. X -4

Ashura (1734, Sale 1:178) [Ar < asharah ten, for the MUSLIM fast-day on the tenth of the month of Muharam]. In Tales 2 88, 92. RW -2

Asmodeus (pre-1529, Stanford) [L Asmodeaus, ult. < Heb Ashmadai the chief evil spirit in Jewish demonology]: the master of the witches' revels. In 4 (Hand 304*). R -2

asp (1340) [ME aspis < L < Gk]: (Cleopatra's) small, venomous snake once held sacred in Egypt. In Seven 29. X -4

assassin (c.1237) [ML assassinatus < Ar HASHSHASHIN]: one of a secret order of Muslims; a HASHISH user or professional killer. In 24 (Quest 28+). X -4

assegai (1600, W11) [prob. < MF azagaie, ult. < Ar al + zaghāya (< BERBER) spear]. In Hand 270. X -4
Assyrian, adj. (1591) [L Assyrius < Gk Assurios]: of or relating to Assyrian things or persons. In 6 (Quest 19+). X -4

astrakhan, n. (1766) & adj. (1898) [name of a city on the Caspian Sea, known for its lambskins]: (of) clothing made of such lambskins. In 5 (Bride 95+). X -4

astrologer (1382) [< ASTROLOGY + -er]. In 2 (Romance 145*). X -4

astrology (1375) [ME astrologie, ult. < Gk astrologia]: (archaic for) astronomy. In Romance 59*. X -4

attar (1720, Chardin 240) [Per 'aǧār < Ar 'iṭr perfume, essence]: a fragrant, essential oil. In 6 (Tales² 116*). X -4

ayah (1779, W11) [Hindi & Urdu, ult. < L avia grandmother]: a nurse or maid in a Western family. In 2 (Hand 24*). X -4

azan (1794, Russell 1:197) = ADAN

azoth (1477) [Ar al-zâʿūq the mercury < Per zhīwah]: ALCHEMISTS' universal remedy or mercury. In Romance 175. X -4

azure (1330) [OF azur, prob. < OSp, ult. < Per lāzhuward LAPIS LAZULI]: heraldic blue. In Tales² 255. X -4

baboon (c. 1400) [ME babewin < MF babouin < baboue grimace]: a large African primate. In 9 (Return¹ 167, 292). X -4

baksheesh (1600, Purchas 8:265) [Per bakhshīš & Ar baqshīsh]: money requested by street beggars. In 6 (Re-enter 38*). X -4

baldachin (1537, W11) [It baldacchino, ult. < Ar Baghdād + OIt -ino]: an embroidered church fabric. In Quest 81. X -4

bamboo (1563) [Malay bambu]. In 15 (Emperor¹ 14+). X -4

bangle (1787) [Hindi banglī]: woman's glass bracelet. In 11 (Hand 186*). X -4

*barsî (1609, Biddulph 55) [Ar the commonest kind of electuary containing a variety of herbs, usu. Indian cannabis, which once swept the Arab world and was outlawed because of the hallucinations it caused]. In Hand 217. -1

Bas! interj. (1873, Hand 53) [Hindi (< Per enough) & Per, often said in exasperation]. In Tales² 247. W -1
bashaw (1534) [Turk basha (& poss. Ar) < Turk pāšā < Per pādshāh]: (archaic for) PASHA]. In *Return*² 89, 142. X -3
bat (1300) [ME bakke, of Scandinavian origin]: a nocturnal insectivorous flying mammal; a VAMPIRE bat; *the Bat*, the epithet for the criminal leader in *Bat¹*. In 15 (Bat¹ 50+). X -4
bazaar (1583, Purchas 9:499) [Per a market, widely adapted into Urdu, It, Turk, Ar, etc]. In 19 (Mask 107*). X -4
Bedawi (1625, Purchas 7:292) [Ar ḥadāwi desert dweller, a minor var. of BEDOUIN]. In 2 (Bimbâshi 179-80). OW -2
Bedouin (c.1400) [F < Ar ḥadāwi]: a nomadic Arab. In 7 (Tales² 170+). X -4
begum (1617, Yule) [Hindu & Urdu a high-ranking Muslim woman in India or Pakistan]. In *Tales*² 194. X -4
*Bek(h)tashiyah (1885, Hughes 117) [Per & Ar an order of FAKIRS founded in KHORASAN and descended from the first CALIPH]. In 3 (Bimbâshi 44+). -1
Believer (1841, Lane 1:131+) [ transl. of Ar Mu‘min or poss. MUSLIM]. In 7 (Quest 19+). W -2
benzoin (1558) [MF benjoin, ult. < Ar lubān FRANKINCENSE of Java]: a balsamic resin. In 2 (Romance 13, 300). X -4
Berber (1732, W11) [Ar barbar]: the Berbers' Afro-Asiatic language in north Africa. In 2 (Bat¹ 199, 242). X -4
betel nut (1673, W11) [<Pg bétele (<Tamil verrilai) + E nut: the pungent seed of the betel PALM]. In *Daughter* 49*. X -4
bey (1537, W11) [Turk]: a former provincial or district governor; the title of the former native rulers of Tunis. In 6 (Bat¹ 1+). X -4
bhang (1563) [Pg, Urdu, & Per hemp, q.v.]: cannabis as drunk or smoked. In *Tales¹* 186. X -4
bimbashi (1819) [Turk, lit. one who is head of a thousand, < bin + hash + -i]: a former Turkish or English officer serving the Egyptian KHEDIVE. Used many times in Bimbâshi. O -2
bint (1855, slang) [Ar a girl or daughter, usu. derogatory]. In *White* 180. X -3
Bisharin, n. & adj. (1790, Bruce 1:144) [Ar, lit. without the Shari’a law, < bihar, usu. applied to certain Sufi mystics]: one of the three main divisions of the Beja people. In 4 (Tales\(^3\) 99+).

W -2

black magic (c.1384) [transl. of F magie noire]: magic by means of evil spirits:

NECROMANCY. In 8 (Brood 161*). X -4

*bowwab (1836, Lane 1:95, 137) [Ar a doorkeeper]. In 5 (Yu’an 18+). -1

Boxers (1899, W11) [loose transl. of Chin yihē juān, lit. righteous harmonious fist]: the members of a secret society that violently attempted to expel foreigners from China in 1900 - cf. YELLOW PERIL. In Insidious 84, 87. X -4

Bubastis (1757, Norden 2:55) [Egypt place-name of an ancient religious center for worshipping BAST]: this center and city; Bast herself. In 3 (Green 23*). AH4, F&W, L -1

Bubastite, adj. (1873, Hand 218) [< BUBASTIS + -ite]: of or regarding Bubastis. In 2 (Green 134, 164). W1p-W2, F&W -1

Buddha (1681) [Skt, lit. enlightened]: a representation of Gautama Buddha, often as a cheap tourist souvenir. In 18 (Tales\(^1\) 72+). X -4

Buddhism (1801) [< BUDDHA + -ism]. In 3 (Bat\(^2\) 135-36). X -4

Buddhist (1801) [< BUDDHA + -ist]. In 8 (Emperor\(^1\) 52+). X -4

burka (1829, Burckhardt 185, 389 as borko) [Hindi & Per burqa (< Ar burqu’): a loose enveloping woman's garment with veiled eyeholes, for public wear. In Tales\(^2\) 13+. X -4

Burman (1800) [< the former country-name of Myanmar + E -an]: a native or resident of Burma.

In 9 (Return\(^1\) 120+). X -4

burning ghat (1877) [< burning + Hindi & Urdu (< Skt ghāṭa descent)]: a place of cremation, as on the Banaras river-bank. In Trail 96, 98. X -4

burnoose (1625, Purchas 5:425) [Ar burnus < Gk birros cloak]: a woman's loose cloak or outer garment - see BURKA. In 4 (Bimbâshi 145*). X -4

cadi/qadi (1590) -3 = KADI

ciaftan (1591) [Russ kaftan < Turk a robe of honor < Per]: a long, often striped Arab garment. In Romance 187. X -4
Cairene (1829, Burckhardt 214) [<i>Cairo</i> (<i>Ar al-qāhira</i>) + E -ene, as in <i>Nazarene</i>]: a Cairo native or inhabitant. In 4 (<i>Brood</i> 125). X -2

calabash (1657) [F <i>calebasse</i> <i>gourd</i> <i>Sp calabaza</i> (prob. <i>Ar qar‘ah yābesah</i> dry gourd)]: a calabash used as a tobacco pipe. In 3 (<i>White</i> 88*). X -4

caliph (1393) [MF <i>calife</i> <i>Ar khalīfah</i> successor]: a KHALIF; the title of a Muslim political and religious leader. In 6 (<i>Mask</i> 22). X -4

caliphate (1614) [ML <i>caliphatus</i> (<i>calipha</i> CALIPH) + -<i>atus</i> -ate, or via F <i>ML</i>]: a KHALIFATE, a caliph's office or dominion. In <i>Return</i> 1 74. X -4

camel (c.950) [L <i.camelus</i>, of Semitic origin]: a ubiquitous beast of burden, esp. in CARAVANS. In 12 (<i>Return</i> 2 95+). X -4

Camorra (1865) [It <i>Sp</i> a quarrel]: a secret organization formed in Naples about 1820 for blackmail and extortion, similar to the MAFIA. In <i>Dope</i> 370. X -4

camphor (1313) [MF & ML <i>camphora</i> <i>Ar kafur</i> (<i>Malay kāpūr</i>]): an aromatic, gemlike ketone. In <i>Romance</i> 38. X -4

cannibalistic, adj. (1851) [<i>Sp</i> pl. <i>Canibales</i> + E -<i>ist</i> & then -<i>ic</i>]. In <i>Bar</i> 2 88-89. X -4

caravan (1599) [F <i>caravane</i> & It <i>caravana</i>, both <i>Per</i> kārvān]: a company of pilgrims, merchants, etc. In 10 (<i>Yu’an</i> 133+). X -4

caravansary/caravanserai (1581, Purchas 8:474) [<i>Per</i> kārvānsarāī (lit. CARAVAN palace) & F <i>caravanserai</i> (<i>Per</i>]): an eastern inn with a large court, where caravans rest. In 8 (<i>Return</i> 2 95+). X -4

carbine (1605) [F <i>carabine</i> <i>MF</i> <i>carabin</i> carabineer]: a short-barreled, light firearm. In <i>Bar</i> 1 220. X -4

carboy (1712) [Per <i>qarāba</i> <i>Ar qarrābah</i> a demijohn for liquids, usu. encased in basketwork]. In <i>White</i> 80. X -4

carmine (1712) [F <i>carmin</i> <i>ML</i> <i>carminium</i> (<i>Ar qirmız</i> kermes + L <i>minium</i>]): a vivid red lake. In 4 (<i>Tales</i> 1 313). X -4

cash (1598) [Pg <i>caixa</i> <i>Sinhalese</i> kāsi a coin (<i>Tamil</i> kāsu] a small copper Chinese or Indian coin. In <i>Golden</i> 69. X -4
cashmere *n.* (1684, W11) & *adj.* (1813, Kinneir 24) [Central Asian place-name *Kashmir*, reputed for fine wool]: (of) a garment of such wool. In 3 (*Brood* 47). X -4

centipede (1601) [L *centipeda*]: Fu Manchu's venomous instrument of death. In 5 (*Insidious* 35*). X -4

chandu (1847) [Hindi an OPIUM preparation once chiefly smoked in India and China, besides London]. In 4 (*Dope* 347*). OW -2

chandu-khana (1888) [< *CHANDU* + Per *khana* house]: an OPIUM DEN or house. In *Dope* 411, 431. O -1

cheetah (1610, W11) [Hindi *citā* & Urdu *chītā* LEOPERD]: a small leopard kept as a pet in Rohmer. In 3 (*Return* 2 74*). X -4

chemist (1626) [NL *chimista* < ML *alchimista*]: (high frequency, so not obsolete) ALCHEMIST; one trained in chemistry: druggist. In 14 (*Emperor* 2 74*). X -4

Chinaman (1789, W11) [(deliberately) derogatory, < *China* + *man*]: a resident of London's old Limehouse. In 20 (*Hand* 48*). X -4

Chinatown (1857) [< *China* (or poss. < Skt, not Chin) + E *town*]: a city's Chinese quarter, esp. the squalid old Limehouse where drug addicts once went. In 12 (*Trail* 74*). X -4

Chink (1887, slang, in W11) [poss. a (deliberately) disparaging short. of *Chinese* in Rohmer]. In 8 (*Tales* 1 45*). X -4

*Chunān! *interj.* (1772, Jones's *Works* 10:252) [Per so]. In *Daughter* 107. -1

civet (1532) [MF *civette*, ult. < Ar *zabād* civet perfume]: a civet cat, its perfume, or fur. In 4 (*Yellow* 1 5*). X -4

cobra (1523, Yule) [Pg < L *colubra*]: a deadly, sacred snake that makes tracks as it slithers into a TOMB. In 8 (*Bride* 68). X -4

cocaine (1874) [< *COCA* + *-ine*]. In 4 (*Dope* 343*). X -4

coca (leaf) (1855) [Sp < Quechua *koka* South American shrub]: coca leaves as the primary source of COCAINE. In *Dope* 369. X -3

cocamania (1919, R's *Dope* 369) [short. of *cocainmania* (in W1-2) < *COCAINE* + *mania*]. W2, F&W -1

coconut (1516, W11) [< Sp & Pg *COCA* + E *nut*]. In 4 (*Re-enter* 98, 100). X -4
colassie (1913, R's Insidious 185, 200): a Burmese deckhand. -1
Companion(s) (1734, Sale 1:76) [transl. of Ar pl. ʾAšḥāb, the title of the Koranic Sura 33]:
originally, MUHAMMAD's close companions or associates, and mainly a unified band of
MUSLIMs in Rohmer. In 7 (Bride 119+). -1
coolie (1616, Yule) [Hindi kulī native hired laborer]: the Western name for a low-paid, lower-
class, usually Asian worker. In 3 (Emperor1 6*). X -4
Copt (c.1520) [adapt. of Ar qubṭ Copt, ult. < Gk aigyptios Egypt]: an Egyptian Christian. In 4
(Romance 225, 233). X -4
Copt(ic), adj. (1678) [< COPT + -ic]. In 6 (Tales2 246*, as in Coptic dogs). X -4
crocodile (c.1300) [ME cocodrille < MF & ML cocodrillus (< Gk krokodilos lizard, crocodile)]:
a dangerous but sacred reptile and god in ancient Egypt. In 5 (Brood 110+). X -4
cubeb (c.1300) [MF cubebe < ML cubeba (< Ar kubābah cubeb)]: the dried fruit of pepper. In
Romance 300. X -4
Cufic (1706) [old, now uncommon var. of KUFIC (the modern transliteration of Ar Al-Kūfa
name of an ancient Mesopotamian city) + E -ic]: the angular, early form of Arabic writing,
esp. used for artistic copies of the KORAN. In Bimbâshi 74. X -3
curare (1777) [Pg & Sp < Carib kurari]: a widespread, paralyzing poison extracted from a South
American tree-bark. In 5 (Bimbâshi 85+). X -4
dacoit (1810) [Hindi ḍakait < ḍākā robbery]: one of a vicious robber gang formerly in India. In
10 (Hand 135+). X -4
dacoity (1818) [Hindi ḍakaiti]: DACOIT attacks: an involved robbery. In 3 (Daughter 10*). X -4
dahabeah (1846) [Ar dhababīyah golden, the name of the gilded barge of the Muslim rulers of
Egypt]: a Nile houseboat; a sailing boat. In 3 (Mask 138, 296). X -3
Damascene, adj. (14th c., W11) [ME < L Damascenus]: of an ornamented sword made in
DAMASCUS. In 2 (Yu’an 21). X -4
Damascus, adj. (1625) [L Damascenus]: of swords, silks, or other products from Damascus. In 8
(Hangover 13*, as in Damascus blade). X -4
darabukka (1836, Lane 1:239) [Ar an old Egyptian kettledrum]. In 6 (Tales2 144*). W, B3
(revival in 1970) -2
*darb el-mendel (1841, Lane 1:67, 69) [Ar a way of divination]: a branch of natural MAGIC when used for good purposes, or of SATANIC magic when used for evil. In 2 (Tales\(^2\) 52). -1

(Black) Darvesh (1600, Purchas 8:263) [Per darvīsh poor, a reborrowing of DERVISH]. In 3 (Tales\(^2\) 149+). W -2
date(s), (c.1290) [OF < OIt dattero & OProv datil, ult. < Gk daktylos, poss. of Semitic origin, such as Ar. ḏāqal date PALM]: a date palm or its oblong fruit. In 7 (Tale\(^2\) 43*). X -4

*Dāwud (1824, Morier 327) [Ar the prophet David]: a MUSLIM prophet; a common Arab name. In 2 (Golden 209). -1

Dayak(s) (1836) [Malay, lit. up-country]: vicious ethnic Borneo THUGS in Fu Manchu's gangs. In 4 (Yellow\(^2\) 95+). X -4
dervish (1585) [Turk a FAKIR who vows poverty and austerity]: a DARVESH, sometimes a whirling dervish. In 4 (Mask 186+). X -4
desert (1225) [ME < MF, ult. < L desertus arid land]: typical Middle Eastern or SAHARA terrain. In 17 (Daughter 23+). X -4
dhow (1785, W11) [Ar dāwa (prob. of Indic origin)]: a common Arab or Indian lateen-rigged boat. In 2 (Yu'an 132+). X -4

*di, adj. (1873, Hand 66) [Ar this]. In Tales\(^1\) 169. -1
din (1734, Sale 1:117) [Ar, lit. pillars]: religion, esp. in MUSLIM observances. In Tales\(^2\) 41. R -2
dinghy (1810, W11) [Bengali & Urdu Ԭngi]: a small, now motorized boat. In 2 (Dope 406). X -4
dirham (1788) [Ar < L drachma < Gk drachmē]: a Muslim unit of weight. In Tales\(^2\) 119. X -4
divan (1702) [Turk & Ar a large, ubiquitous couch, usu. without a back in the Middle East (< Per)]. In 29 (Dope 318+). X -4
diwan (1787, Jones's Works 3:65) [Per dīwān & DIVAN]: a collection of Arabic or Persian poems. In Mask 15. X -2
doruck (1836, Lane 1:182) [coll. Ar dōraq Egyptian water bottle]: a carafe. In Tales\(^2\) 173.

Stanford, Century, W1p-W2, F&W -1
doum (palm) (1790, Bruce 1:106, 205) [F doum (< Ar dawm) & Ar (+ E PALM)]: a large African fan palm. In Daughter 142. X -4
dragoman (13..) [MF, ult. < Ar *tarjumān (< Aramaic tūrgēmāna)]: an interpreter and guide for
foreigners. In 9 (Bat1 122+). X -4

dragon (c.1220) [ME < MF (< L dracōn < Gk drakōn serpent)]: a metaphor or mythological
creature. In 11 (Yellow1 144+). X -4

*duhr (1816, Badia 1:96) [Ar, lit. noon]: the noon call to prayer. In 2 (White 66). -1

Eblis (1706, ANE 1:51+) = IBLIS

effendi (1614) [Turk efendi master < NGk ἀρεστής]: an old title of respect or courtesy: esquire.
In 16 (Bat1 113+). X -2

efreet (1841) [var. of Ar *AFREET < *ifrīt a powerful evil JINN or demon in Muslim mythology].
In 9 (Brood 100+). OW -2

Egbo (1934, W2) = OGBONI

(ancient) Egyptian(s) (14th c., W11) [< LL Aegypt + E -ian]: Rohmer's favorite ethnic word, as a
thing, person, or ancient Afro-Asiatic language of Egypt. In 31 (Mask 2+). X -4

Egyptologist (1859) [< Egypt + -ologist]. In 11 (Daughter 55+). X -4

Egyptology (1859) [< Egypt + -ology]: the study of EGYPTIAN antiquities, language, and
history. In 4 (Bat1 22*). X -4

elixir (1266) [ML < Ar al-ʾiksīr (< Gk xerion a desiccative powder)]: elixir vitae; a substance
once held capable of transmuting base metals into gold. In 8 (Romance 109+). X -4

emir (1595, W11) [Ar ʾamīr commander]: a title of honor for MUHAMMAD's descendants; a
nobleman, chieftain, SARACEN, or Arab prince. In 3 (Shadow 39). X -4

*’erksoos (1841, Lane 1:215) [Ar a herbal licorice drink]. In Tales2 182. -1

eunuch (c.1430) [ME eunuk < L eunuchus < Gk eunouchos]: a castrated man in charge of a
HAREM. In 9 (Yu’an 232+). X -4

exorcise, v. (1539, W11) [ME < MF exorciser < LL exorcizare]: to expel an evil spirit by
adjuration. In 2 (Romance 12, 281). X -4

exorcism (13..) [LL < ecclesiastical Gk]. In Romance 55+. X -4

exorcist (1382) [LL exorcista < Gk exorkistēs]. In Romance 55+. X -4
faddah (1841, Lane 2:323, 3:235) [NUSS-FADDAH]: a coin. F&W -1
the Faithful, pl. (1706, ANE 2:78+) [transl. of Ar mīminūn or muslimīn, a MUSLIM's
laudatory designation for fellow-Muslims]. In 5 (Bimbâshi 52+). X -4
fakir (1604, Yule) [Ar faqīr poor, in characterizing a MUSLIM mendicant or ascetic]. In 5
(Bimbâshi 54*). X -4
Falasha (1710) [Amharic, lit. exile or immigrant]: (a member of) a black Jewish people of
highland Ethiopia, many of whom have migrated to modern Israel. In 2 (Green 267). X -4
false dawn (1832) [transl. of Ar ṣubḥ kādhīb, or poss. synonym of false morning/sunrise]. In
Bat¹ 183. X -3
*(the) False Pyramid (1757, Norden 1:129*) [transl. of Ar HARIM EL-KEDDAB]. In Tales² 40.
-1
*fanoos (1860, Lane 151) [Ar fānūs a folding lantern of rose-colored waxed cloth]. In 2
(Hangover 95). -1
fan-tan (1878) [Chin a gambling game]. In 4 (Trail 90*). X -4
*Father of Thieves (1915, R's Tales² 91, 105) [transl. of an Ar epithet like 'Abū ḥanbas Father of
strategems, the Fox - cf. Shakespeare's "the father of some strategem" (2 Henry IV, I.1.8)].
Also in White 39. -1
Fayum (1785, Tott 2:26) [Ar name of an Egyptian city, province, and rich archaeological site on
the Nile]. In 6 (Brood 101+). OR -2
fellah (1743) [Ar fāllāḥ, lit. tiller]: a peasant or agricultural laborer. In 3 (Insidious 145). X -4
felucca (1615, W11) [It felucca < Sp faluca < Ar falūkah boat (< Gk epholkion small boat)]: a
narrow, lateen-rigged ship chiefly employed along the Mediterranean coast. In Yellow¹ 165. X
-4
fetish (1613) [F fétiche (< Pg feitiço) & Pg, both ult. < L factitious]: a trusted, "MAGICAL"
object. In Bat² 88. X -4
fetishism (1801) [< FETISH + -ism]. In Bat² 89. X -4
fez (1803) [F Fez (now Fes) & Turk fes (< Ar fās Fez, the name of the Moroccan city where this
hat was first made; the longtime Turkish national headdress)]. In 4 (White 240, 318). X -4
frankincense (1387) [ME fraunk encense < OF franc encens]: a fragrant gum resin esp. from trees of coastal Arabia. In 3 (Dope 319*). X -4

(the) full moon (1000) [transl. of Ar kamar tamām]. In 2 (Bar² 19+). X -4

Fu Manchu (1913, R's Insidious 1+) [a compound < two Chinese surnames, inspired by the mysterious criminal Mr. King of Limehouse]: a Chinese super criminal in Rohmer's novels; (a clipping of) Fu Manchu mustache, dated 1968 in W11, drawn from Rohmer's description of the mustache with ends turning down to the chin, as pictured in Boris Karloff's pose in the 1932 Mask of Fu Manchu. In 13 (Hand 1+). R, Oxford American -3

Gaekwar (1813) [Marathi gāekwād, lit. cowherd]: the title of the native ruler of Baroda, India, until 1960. In Dream 129+. O -3

Galla (1790, Bruce 1:225*) [poss. adapt. of Ar ghaliḥ rough, wild]: a group of Hamitic tribes. In Insidious 151. X -3

gauze (1561) [MF gaze, prob. < Ar gazzah raw silk or Gaza name of a Palestinian city and area]. In 11 (Hand 50*). X -4

gauzy, adj. (1760, W11) [< GAUZE + -y]: of a Middle Eastern woman's sheer clothing. In 12 (Return¹ 119, 279). X -4

gazelle (1582) [F, ult. < Ar ghazāl wild goat]: a small, graceful antelope, often describing a woman. In 11 (Tales² 35+). X -4

*gazme (1873, Hand 48) [Ar]: long-legged boots. In Yellow¹ 167. -1

Gehenna (c.1534, W11) [LL & Turk Jehennem, & Per Jahannam (< Ar, ult. < Gk)]: Hell. In Tales² 73. X -4

geisha (1887) [Jp, lit. art-person < MChin]. In Brood 107. X -4

genie (1655) [F < L genius (< Ar jinnīḥ demon, spirit)]: a supernatural creature that does one's bidding when summoned, as in ALADDIN'S lamp. In 2 (Bride 156). X -4

ghat (1877) -4 = BURNING GHAT

ghawazee, pl. (1799) [Pl. of GHAZEYEh (Egyptian) dancing girls]: girls who sinuously perform in taverns or public streets. In 3 (Tales² 144*). OW -2

ghazal (1771, Jones 132) [Per (< Ar) & Ar a love ode]: a (type of) lyric poem. In Bimbāshi 161. OW -2
ghazeyeh (1819) [Ar ghāziyah (Egyptian) dancing girl]. In 4 (Hand 57*). O -2
ghoul (1786) [Ar ghūl < ghāla to seize]: an Arab mythological evil being that feeds on corpses.
   In 8 (Brood 38*). X -4
ghoulish, adj. (1845 - a pre-1844 record is waiting to be found) [< GHOUL + -ish, in one of Rohmer's few suffixational sets]. In 5 (Mask 53, 56). X -4
ghoulishly, adv. (1844) [< GHOULISH + -ly]. In Bimbâshi 203. X -4
*al-Ghurīya (1860, Lane 313) [Ar a medieval Cairo MOSQUE and landmark, in Rohmer's day a silk and cotton BAZAAR, and now a cultural palace where musicians and singers perform].
   In 2 (Re-enter 30). -1
gibbeh (1860, Lane 30+) [a later, EgyptAr form of JIBBAH]: a long, loose cloth coat. In 3 (Mask 69, 71). W1-2p -1
*ginyeh (1860, Lane 573) [EgyptAr (< E guinea)]: Egyptian currency = a sovereign. In Tales^2 9.
   -1
gong (c.1590, W11) [imitative origin < Malay & Javanese]: a disk-shaped percussion instrument that resounds when struck, constantly, dramatically used. In 17 (Bride 156+). X -4
Gothic, adj. (1765) [ME Gothes + E -ic]: of or relating to a style of novel featuring remote, desolate settings and mysterious or ghostly incidents. In 3 (President 9+). X -4
grandee (1598) [Sp grande < L grandis]: a nobleman of the first rank. In Bar^2 6*. X -4
*Grand Imam (1944, R's Bimbâshi 101+) [< grand + IMAM]: the chief imam. -1
Grand Lama (1807) [< grand + LAMA]: the Dalai Lama, the chief monk-ruler of Tibet. In 3 (Shadow 58). X -4
guitar (1621) [F guitare, ult. < Ar qītār (< Gk kithara cithara)]: a haunting old musical instrument. In Insidious 239. X -4
Gypsy (1514) [short. of EGYPTIAN]: one of the traditionally peripatetic Romany-speaking people originally in northern India and now widespread. In 8 (Insidious 202+). X -4
*hadid (1841, Lane 1:34, 61) [Ar iron, the title of the Koranic surah 57 and proverbially feared by EFREETS]. In Tales^2 3. -1
hajj (1673, W11) [Ar a pilgrimage]: a MUSLIM's mandatory ritual pilgrimage to MECCA. In Quest 19. X -4
hajji (1585) [Per & Turk (< Ar HAJJ + -i) & Ar]: a Muslim who has performed the HAJJ. In 3 (Bat1 139+). X -4
hakim1 (1585) [Ar, lit. wise one]: a Muslim physician. In 2 (Re-enter 19). X -4
hakim2 (1615) [Ar a governor]: a Muslim ruler, governor, or judge. In Return1 274-75. X -4
hamadryad (14th c., W11) [L, lit. together with dryad (< Gk)]: a king COBRA. In 3 (Return2 45-46). X -4
*Al-hamdu li’llah! (1816, Badia 1:22) [Ar, lit. Praise be to God, said as a response to good news, grace after a meal, etc.]. In Island 205. -1
hammam (1581, Purchas 8:463) [Ar an Oriental bathhouse; reborrowed in 1970 < Per an Iranian public bathhouse]. In Tales2 21, 117. OR, B3 -3
*hammār (1940, R’s Island 207) [Ar a donkey driver]. -1
*Hamzawi (1841, Lane 3:238) [Ar a Cairo cloth BAZAAR]. In Tales2 116*. -1
*hanā, adv. (1873, Hand 56) [coll. Ar]: here. In 2 (Yellow1 173, 194). -1
hara-kiri (1840, W11) [Jp, lit. belly-cut]: Japanese ritual suicide by disembowelment. In 6 (Return2 49, 149). X -4
harem (1781) [Turk (< Ar ḥarīm) & Ar]: a group of women living together and supported by one man, of whom up to four may be his wives. In 14 (Golden 30+). X -4
*Harim el-Keddāb (1873, Hand 343) [Ar, lit. THE FALSE PYRAMID, from the idea that the nucleus of the mound is of rock built to form a round pyramidal shape]. In Tales2 40. -1
(Path of) Harmachis (1902, Budge 2:84+) [Gk < Egypt Hermahet]: an aspect of Horus as god of the rising sun. In Bat1 131*. W2, F&W -1
hashish (1598) [Ar a narcotic drug]. In 20 (White 76+). X -4
hashish house (1883) [< HASHISH + house]. In Hand 179+. O -1
*hashshashīn, pl. (1798, Volney 2:3*) [Ar HASHISH-users, transl. as ASSASSINS]. In 3 (Quest 30+). -1
Hatasu (1873, Hand 14) = HATSHEPSU. In 2 (Bat1 6+). R -1
Hatshepsu (1878, EB 7:639*) [the name of a great but unscrupulous Egyptian PHARAOH of the 18th dynasty, 1502-1482 B.C., renowned for fine art and architecture]: (interpolated by Rohmer to be) a SORCERESS queen, by filling in unexplained, destroyed records of time in her life. In 2 (Tales² 267*). R -2

Hatshepsu('s), adj. (1902 Budge 4:9*) [HATSHEPSU used as a modifier in "my Hatshepsu scarab ring" or with E -'s]. In Tales² 88*. R -2

(Indian) hemp (1000) [ME < OE heenep]: the original Asian herb Cannabis, cultivated for its psychoactive drug HASHISH. In 7 (Insidious 260*). X -4

henna (1600) [Ar ḥinnā']: a dye from the henna plant; one's hennaed hair. In Tales² 21. X -4

heroin (1898) [G a trademark < Gk hero, said to be because of the drug's personality inflation]. In 4 (Dope 369, 392). X -4

Hindu (1662) [Per & Urdu]: a native or inhabitant of India; an adherent of Hinduism. In 7 (Hand 176+). X -4

Hindustan (1663, Yule) [Per (< Hindi & Urdu), lit. place of the HINDUS]: the Western colonial name for the Indian subcontinent, esp. the British areas. In 3 (Hand 238). RW -3

Hindustani (1616, Purchas 9:31) [Hindi < Per HINDUSTAN + -ī]: the Indic language based on West Hindi, Arabic, and Persian. In 8 (Golden 94*). X -4

hlangkūna = (prob. error for) MENG HAN

Holy War (1639, W11) [poss. a transl. of Ar jihād]: jihad, a war fought for a supposedly holy purpose. In 2 (Mask 309). X -4

*Horankhu (1920, R's Dream 219-20) [an unidentified Egyptian high priestess of a temple to SEKHET]. -1

houri (1737) [F (< Per ḥūrī nymph of Paradise < Ar ḥūrīyah) & Per]: a voluptuously beautiful young woman; a virgin of perfect beauty in the Muslim paradise. In 4 (Tales² 23*). X -4

Hyksos, pl. (1602) [Gk < Egyptian, lit. nomad-countries]: SHEPHERD KINGS, a Semitic dynasty ruling Egypt c.1650-1580 B.C. In Tales² 56. X -4

ibis (1382) [ME < L < Gk hpj]: a tropical wading bird. In 3 (Brood 39). X -4

Iblis (1841, Lane 1:9+) [var. of EBLIS < Ar 'iblīs chief of the wicked JINN (< Gk diābolos devil)]: an evil spirit or devil, as stated in the KORAN. In 2 (Tales² 71). OR -2
Ibn-, prefix (1757, Norden 2:69) [Ar the son of, used in countless names like Ibn-Sina]. In 4 (Hangover 91+). R -1

idol (c.1250) [ME < MF idle, ult. < Gk eidōlon]: a representation or symbol of an object of worship. In 10 (Tales² 134+). X -4

imam (1613) [Ar, lit. guide or leader]: the prayer leader of a MOSQUE. In 4 (Tales² 3+). X -4

Imshi! interj. (1873, British slang, in Hand 55) [Ar]: Go away! In 2 (Island 204, 207). O -2

*Imzik! v. (1873, Hand 57) [Ar Hold! Seize!]. In Yellow¹ 194. -1

Infidel (1534) [transl. of Ar kāfir or poss. zandīq]: a KAFFIR, a MUSLIM's term for UNBELIEVER. In 3 (Quest 48*). X -4

*Inglīzi (1824, Morier 424+) [Ar Anglīzī Englishman]. In 2 (Tales² 60+). -1

Inshallah! interj. (1757, Norden 2:59) [Ar, lit. If ALLAH wills it, a MUSLIM's pious qualification for a stated expectation or wish]. In 3 (Golden 209, 284). O -2

Isis (14th c., W11) [L < Gk < Egypt 'st OSIRIS's wife and sister]: a powerful nature goddess. In 12 (Seven 15+). RW -4

Islam (1818) [Ar, lit. submission (to God's will)]: the MUSLIM religious faith. In 10 (Bimbâshi 54*). X -4

Islamic, adj. (1791) [< F islamique (< ISLAM + -ique) + E -ic]: of, relating to, or characteristic of Islam. In 2 (Return² 111). X -4

izar (1836) [Hindi (< Ar a veil or covering) & Ar]: a Muslim woman's voluminous outer garment. In Tales² 295. X -2

jackal (1603) [Turk chakāl < Per shaghāl jackal]: a common predator, sacred to ANUBIS. In 10 (Tales² 57+). X -4

jade, n. (1569) & adj. (1865) [F < obs. Sp piedra de la ijada, lit. loin stone (< L ilia flanks, from the belief that jade causes rectal colic)]: a valuable mineral used for ornaments and implements. In 17 (Trail 37+). X -4

jasmine (1548) [F jasmin < Ar yāsmin (Per)]: an aromatic climbing shrub; its perfume. In 6 (Golden 55*). X -4

Jatropha (1877, EB 4:126*) [NL < Gk jatros physician + trophē food]: an orchid species, bearing a physic nut that can be poisonous. In Hand 25, 29. W -2
jelick (1816) -2 = YELEK
jibbah (1548) -3 = GIBBEH

jinn, pl. (1684) [Ar a class of supernatural, often malevolent spirits]. In Romance 9+. X -4

joss (1711) [Chin PIDGIN E < Pg deus god]: a Chinese idol or cult image. In 87 (Dope 393+). X -4

joss house (1750, Yule) [< JOSS + house]: a Chinese temple or shrine. In 2 (Brood 7). X -4

judo (1889) [Jp., lit. soft way (< MChin)]. In 2 (Hangover 103). X -4

jujitsu (1875) [Jp., lit. softness art]. In 6 (Day 263). X -4

jungle (1776) [Hindi & Urdu jangal forest < Skt jangala desert region]. In 10 (Island 130+). X -4

junk (1555) [Pg junco < Javanese jon]: any of various Chinese coastal ships. In 2 (Emperor 1 45*). X -4

Kaaba (1625, Purchas 9:105) [Ar kaˈbah, lit. square building < kaˈb cube]: the ISLAMIC shrine in Mecca; such a shrine elsewhere. In 4 (Day 128). OR -4

*ka’ah (1841, Lane 1:213+) [Ar a lofty drawing or reception room]. In Return 2 12. -1

*kaapi (1932, R’s Mask 129) [a primitive form of a drug]. Also in President 39. -1

kadi (1704) [later var. of CADI < Ar qadī]: a civil judge of Arabs, Turks, Iranians, and others. In 3 (Bimbäshi 62*). X -3

*Kadiriyah (1841, Lane 1:233; 2:321) [var. of QADARIYA < Ar a Qadarite]: a DERVISH order founded in Baghdad by Abdu’l-Qadir Jilani, who championed free will against predestination and KISMET. In Mask 208. -1

Kaffir (1599) [Ar an INFIDEL, because non-MUSLIM]: (a Muslim's derogatory term for) an infidel; Rohmer's Christian's derogatory term for a non-Christian. In 3 (Dream 135*). X -4

*kahwa (1836, Lane 2:30) [Ar]: a coffeehouse. In Return 2 70*. Yule, Stanford -1

Kali (1798) [Skt, fem. of kālī black; time as the Destroyer]: the malevolent wife of SIVA. In 6 (Daughter 102+). OR -3

*kamar (1841, Lane 2:600; 3:570) [Urdu, Ar, & Per a belt or girdle containing a purse for money - cf. cummerbund]. In Tales 2 300. -1
Kashmir(i), adj. (1824, Morier 144+) [<Kashmîr + -î]: of a person or (silk) thing from Kashmir.

In Tales 1 296, 298. X -4

*katib (1824, Morier 429+) [Ar]: a scribe or clerk. In Bimbâshi 288+. -1

*kawam, adv. (1873, Hand 62) [Ar]: fast, quickly. In Return 2 62. -1

Kerman(shah) (1773, Jones's Works 12:358+) [Per Karmân]: name of a town and province in western Iran. In Bimbâshi 294. X -2

khaki (1857) [Urdu < Per, lit. dusty]: a stout cotton twill; a dull yellowish brown color. In 4 (Bimbâshi 80, 192). X -4

*khalas (1873, Hand 54) [Ar]: (widespread in the Arab World as) "It is finished." In Yellow 1 150. -1

khalif (1665, Stanford) [a later, better var. of CALIPH]. In 2 (Tales 2 29+). X -4

khalifate (1844) [<KHALIF + -ate]. In Tales 2 18. X -2

khamsin (1685) [Ar (rîḥ al-)khamsīn, lit. the wind of the fifty (days between Easter and Pentecost)]: a hot, dangerous SAHARA wind that creates fierce sandstorms in Egypt for about fifty days. In 4 (Bimbâshi 201*). X -4

*Khamuas (1900, Griffith 1+) [Egypt a famous high priest of Ptah who flourished c.1250 and is buried near the Great Pyramid]. In Dream 285+. -1

khan1 (c.1400) [Ar an inn (< Per) & Per]: a CARAVANSARY or rest house in Turkey, Iran, and Arab areas; (Rohmer's meaning of) a Western hotel suggestive of Oriental splendor. In 6 (Re-enter 29*). X -4

khan2 (c.1400) [ME caan < MF, of Turkic origin]: a medieval Chinese ruler; a tribal chieftain; (used in a name as) a kind of title, as in Omar Khan. In 2 (Shadow 113). X -4

*Khan (al-) Khaleel (1860, Lane 313, 481) [name of Cairo's largest and most famous SOUK]. In 5 (Re-enter 25*). -1

*Khawâja (1786, Jones's Works 4:417) [Ar Yâ khawâja Oh sir, used by a Muslim addressing a non-Muslim]. In Hangover 15+. -1

Khedive (1625) [F < OTTOMAN Turk kedîv (< Per kadîw prince)]: the title of (EGYPTIAN) viceroy under Turkish rule, 1867-1914. In 2 (Tales 3 91, 307). X -4
khedivial, *adj* (1882) [<_KHEDIVE + -al_]. In Tales^2_ 200. X -4
khidmatgar (1709, Vaughan 86) [Hindi & Urdu xidmatgār waiter (_Per a servant < Ar xidmat + Per -gar, agentive suffix) & Per]: a male Muslim waiter or servant. In Hand 218-19. X -2
*Khorasan (1773, Jones's *Works* 12:346+) [Per Xorāsān, lit. Land of the Sun]: a province in northeast Iran where the BEKTASHIYAH Dervishes were founded, now known for rugs. In 6 (Mask 1+). -1
*Khu (1902, Budge 1:179) [Egypt the spirits of the beatified dead]: (in Rohmer's sense of ancient beliefs) the magical powers of a fully equipped ADEPT]. In 3 (Brood 152, 257). -1
kimono (1886) [Jp, lit. wearing thing: clothes]: a loose dressing gown or jacket. In 7 (Dope 360+). X -4
kiosk (1594, Purchas 9:448) [Turk kōshk < Per kūshk kiosk]: an open pavilion or summer house in Turkey, Iran, or the West. In 2 (Bimbāshi 57+). X -4
kismet (1824, Morier 279) [Turk destiny or lot < Ar qismah]: predestination: fate. In 11 (Dope 419+). X -4
koft-work (1880) [partial transl. of Per koft-garī metal- or gold-beating, & of Hindi (<_kofīa pounding + Per -garī doing or making)]: ornamental steel work. In Return^1_ 285. O -2
kohl (1794, Russell 1:111*) [Ar kuhl antimony]: a preparation for darkening one's eyelids. In 2 (Tales^2_ 18*). X -4
Koran (c.1615, W11) [Ar qur’ān]. In 6 (Mask 22+). X -4
kris (1572, Yule) [Malay keris]: a Malay or Indonesian serpentine dagger. In Hand 58*. X -4
Kufic (1792) -3 = CUFIC
kukri (1793, Yule) [Hindi]: a sharp, curved Gurkha knife or short sword. In Golden 296, 298. X -3
*kullah (1841, Lane 1:476; 2:318) [Ar ƙulle]: a porous water jar. In Return^2_ 105+. -1
kursi (1842, Yule) [Ar]: a chair, stool, or coffee table. In 2 (Yellow^1_ 148). Century -1
*kyphi (1854, Wilkinson 1:265) [Plutarch's Gk < Egypt kapet]: a sacred incense mixed from 16 ingredients and used in offerings to the sun god Ra in ancient Egypt. In 5 (Seven 24+). -1
laburnum (1567, W11) [NL < L a Eurasian yellow-flowered tree]. In White 263. X -4
lacquer (1579) [F adapt. of *laque* lacca (ult. < *Ar* *lakk* < *Per* *lak*) + *F -quer*]: a varnish or coating; an article made of lacquered wood. In 11 (*Trail* 63+). X -4
lacquer(ed), *adj.* (1687) [<_*LACQUER_+ -ed_]. In 13 (*Golden* 265+). X -4
La il aha il’ Allah! (1625, Purchas 9:82) [Ar, lit. There is no God but Allah]. In 4 (*Hangover* 95).
Stanford -1
lama, *n.* (1654) & *adj.* (1799) [Tibetan *blama*]: a Tibetan BUDDHIST monk. In 5 (*Hand* 26+). X -4
Lamaism (1814) [<_*LAMA_+ -ism_]. In *Hand* 7, 26. X -4
lamasery (1849, W11) [F *lamaserie* < Tibetan (b)*lama* + *Per serāl*]: one of the numerous Tibetan or Mongolian LAMA monasteries. In *Hand* 245. X -4
lapis (lazuli) (1398) [ML, lit. stone AZURE, with *lazuli* ult. < *Ar* *lāzaward*]: a deep blue, semiprecious stone. In 8 (*Tales*^2^ 59+). X -4
lascar (1615, Yule) [Hindi *lashkar* army (< *Per*) & *Per*]: an East Indian sailor. In 10 (*Insidious* 37+). X -4
Latakia (1833) [Ar *al-Lādhiqīyah* & Turk *Ladikieh* (< L *Laodicea* name of a Syrian seaport)]: a highly aromatic Turkish smoking tobacco originally from Latakia. In *Insidious* 182, 358. X -4
*layltak sa’ida* (1915, R's *Tales*^2^ 28, 77) [Ar, one of Rohmer's few formulas of greeting or departure]: Good night/evening. Also in *Trail* 78. -1
lebbek (tree) (1766) [prob. < *Ar* *labaţ*]: an Old World tropical mimosaceous timber tree. In 4 (*Re-enter* 23). X -2
lemon (c.1400) [MF *limon* < ML (< *Per* *limūn* & *Ar* *laymūn*)]: a common acidic fruit; its yellow color. In 8 (*Yu'an* 26*). X -4
lemonade (1604, W11) [F *limonade* (< MF + *F -ade*)]: a lemon-juice beverage common in the Middle East. In 3 (*White* 13*). X -4
leopard (skin) (13th c., W11) [ME < MF *leopart* < LL *leopardus* < Gk *leopardos* lion leopard]: though not sacred, a skin worn by Egyptian high priests and kings. In 16 (*Hand* 223+). X -4
lilac (1625) [F (< *Ar* *līlak* < *Per* *nīlak*)]. In *Hand* 184. X -4
lily (971) [ME *lilie* < OE < L *lilium*]. In 11 (*Seven* 92+). X -4
liwan (1673, Ogilby 13) [Ar < *al the + Per īwān portico]: a large vaulted portal opening into a courtyard, often in a HAMMAM. In *Yu'an 100-1. R -2
lotus (1540) [L < Gk lōtos]: a prolific plant; an Egyptian divine emblem and favorite garden flower. In 14 (*Yellow² 179*). X -4

*Lu-chu-shi (1925, R's *Yellow² 97*) [prob. the Chinese city and district *Liu-chou* (now *Lu-zhou*): a disease once prominent in this *shi* (city), apparently caused by eating raw potatoes grown in contaminated soil. -1
macaw (1625, W11) [obs. Pg macao]: a kind of parrot. In *Bimbâshi* 79, 89. X -4
madras (1882) [an Indian place-name, prob. ult. < Ar. madrasa school, a meaning still widely used in India]: a thin curtain fabric named for *Madras*. In *Green* 50. X -4
mafeesh, *interj.* (1855, common slang) [EgyptAr "It/There is nothing"]. In *Yellow¹ 147*. O -2
Mafia (1875) [It a secret society of political terrorists or chiefly criminal elements]. In 3 (*Trail 15*). X -4
magazine (1583) [F magasin < OProv (< Ar pl. makhāzin storehouses)]. In 2 (*Return² 70*). X -4
maghrib (1609) [Ar, lit. sunset]: the sunset call to prayer, as signaled by the setting sun. In *Bimbâshi* 293. O -2
magic (c.1386) [ME magique < MF < L magice, ult. < Iranian magos SORCERER]: usually a sorcerer's power. In 23 (*Bat² 14*). X -4
magical (1555) [< *MAGIC + -al*]. In 17 (*Brood 29*). X -4
magician (c.1384) [< *MAGIC + -ian*]. In 20 (*Brood 93*). X -4
magus/magi (pl.) (c.1384) [L < Gk magos < Iranian]: an eastern priest, MAGICIAN, or SORCERER. In 3 (*Romance v*). X -4
maharajah (1698) [Hindi & Urdu a HINDU prince ranking above a RAJAH]. In 2 (*Day 13*). X -4
mahatma (1884) [Skt mahātman, lit. great-souled]: one revered for wisdom and righteousness. In 3 (*Romance 237*). X -4
Mahdi (1625, Purchas 5:500) [Ar one who is rightly or divinely guided]: a messianic guide in MUSLIM tradition. In 3 (*Mask 97*). X -4
mah-jongg (1920, W11) [Chin, lit. small birds]: the trademark name of a game of Chinese origin. In *Trail* 90. X -4
mahmal (1678) [Ar a covered CAMEL litter, as in a Muslim pilgrimage or CARAVAN]. In 3
(Hangover 49, 95). O -2
majoon (1781) [Hindi ma'jūn, lit. kneaded (< Ar)]: a BHANG confection of HEMP leaves =
BARSH. In Hand 217-18. OW -2
malacca (cane) (1844) [the name of a Malaysian state (+ E cane)]: a cane of Asian RATTAN
PALM. In 6 (Dope 327*). X -4
malaria (1740) [It mala aria bad air]. In 3 (Bat² 21). X -4
Malay (1598) [one from or resident of Malaysia]: usually a Fu Manchu's THUG brandishing a
KRIS. In 5 (Tales¹ 63+). X -4
Maleesh! interj. (1873, common slang, Hand 60 [Ar]: No matter! Never mind! In 5 (Seven 109,
174). O -2
*malourea (1919, R's Dope 355, 375) [short. & blend of diethyl-malonyl-urea]: the hypnotic
substance of VERONAL. -1
mamelukes, pl. (1506, W11) [F mameluk (< Ar mamlūk slave) & Ar]: a member of a former
Egyptian military class. In Bat¹ 122-23. X -4
mandarah (1836, Lane 1:11) [Ar]: an eastern parlor for receiving visitors. In 4 (Tales² 50*). O -2
mandarin (1522, Yule) [Pg mandarim < Malay menteri < Skt mantrin counselor]: the generic
name for any of the higher ranks of Chinese officials. In 15 (Hand 3+). X -4
mango (1582) [Pg manga < Malay manggā < Tamil mān-kāy mango fruit]: a South Asian tree or
its sweet fleshy fruit. In 3 (Bride 119*). X -4
mangrove (1613) [prob. < Pg mangus man (< Sp mangle, prob. < Taino) + E grove]. In 3 (Bride
163). X -4
marabou (1826) [F marabou(t)]: large heron. In Hand 252. X -4
*markoob (1860, Lane 31) [Ar a (red leather) shoe]: a general word for shoe, used even for
MUHAMMAD's slipper. In Quest 80, 104. -1
marmoset (1398) [MF a grotesque figure, so named for the monkey's small, furry figure]: Fu
Manchu's pet. In 9 (Island 57+). X -4
mastaba (1603) [Ar]: a bench or seat; an Egyptian TOMB. In 4 (Tales² 227*). X -4
mattress (c.1290) [OF materas < Ar المَطْرَح a place where something is thrown]: a resilient pad on which one rests. In 9 (Daughter 159+). X -4

*Māzin (1841, Lane 3:519, 522) [< Ar مَزِيح pl. -n]: the name of several tribes in the Mazi Desert represented in all the large ethnic groupings of Arabia. In 3 (Return² 88*). -1

Mecca (1850) [Ar name of the holiest ISLAMIC city]: the MUSLIM'S place of pilgrimage; a place regarded as the center of activity or interest. In 3 (Romance 213). X -4

*Meng Han (1920, R's Green 289+) [prob. < Chin (pinyin), where the transliterated M- was misread as hl- in R's hlangkūna]: a poisonous, datura-based drug used medically in ancient China, where excessive use could render one unconscious for hours. -1

Mephistophelean, adj. (1852) [< G Mephistophiles + E -ean]: of the chief devil in the Faustian legend. In 2 (Bar² 6, 40). X -3

*meslakh (1841, Lane 1:121*) [Ar]: the first, opulent apartment, usu. in a HAMMAM for disrobing - cf. KA’AH. In Tales² 21. -1

*mibkharah (1841, Lane 1:211) [Ar]: an incense burner: a common vessel, used in offerings to the dead. In 2 (Brood 38*). -1

mimosa (1704) [NL, prob. < L mīmus < Gk mīmos]: a sacred tree (Acacia nilotica) in ancient Egypt bearing dramatically powerful, sweet-scented blossoms. In 4 (Mask 11+). X -4

minaret (1682) [F < Turk minare (< Ar manārah the slender, lofty tower of a MOSQUE)]: an important tower where the IMAM issues the ADÂN six times a day. In 11 (Mask 8+). X -4

mocha (1773) [Mukhā the name of an Arabian seaport]: a superior coffee originally from Mocha. In 2 (Dream 146). X -4

Mohammed (1615) [derogatory to MUSLIMS - the old spelling of MUHAMMAD, lit. praiseworthy]: Rohmer's spelling for the name of the Muslim Prophet (570-632). In 15 (Quest 31+). X -4

Mohammedan (1625, Purchas 1:332) [< MOHAMMED + -an]. In 4 (Quest 10, 52). X -4

Mohammedanism (1815) [< MOHAMMED + -ism]. In Mask 241. OR -3

*Mokattam, adj. (1860, Lane 4) [Ar]: famous limestone hills near Cairo, noted for their old, rich quarries. In 4 (Mask 107). -1
*Mōlid (1816, Badia 1:7) [Ar]: a birthday, esp. used to designate MUHAMMAD's or a saint's birthday]. In Tales\(^2\) 118, 120. -1

*Mōlid en-Nebee (1860, Lane 384\(*) [Ar, lit. birthday of the PROPHET]. In Tales\(^2\) 118, 120. -1

mongoose (1673, Yule) [Hindi & Marathi māguš < Prakrit māngūsa]: a carnivorous mammal, enemy of COBRAS. In 2 (Bimbāshi 78). X -4

Moorish, adj. (1600) [ME More < MF < L Maurus Mauretanian inhabitant]: of the Arab and BERBER conquerors of Spain. In 7 (Dope 362\(*\)). X -4

morocco (1600) [adapt. of Ar al-Maghrib-al-aqṣā extreme west and the name of Morocco's chief city (Marrākesh)]: fine goat-leather. In Bat\(^1\) 261. X -4

morphine (1828) [G Morphin, ult. < Gk Morpheus]: a common narcotic. In 3 (Dope 351\(*\)). X -4

Moslem (1615) [derogatory to MUSLIMS - Ar Muslim adherent or BELIEVER in ISLAM]: Rohmer's Muslim. In 22 (Mask 2\(+\)). X -4

mosque (c.1400) [F mosquee < Ar masjid place of public ISLAMIC worship]: a central place of worship. In 12 (Mask 7\(+\)). X -4

moucharaby (1884) -3 = MUSHRABIYEH

mudir (1844) [Turk a director or administrator (< Ar & Ar]: the governor of a mudiria. In 5 (Tales\(^2\) 88\(+\)). X -3

mu'eddhin (1585) [Ar muʿedhdhin, lit. proclaimers]: an old name for the crier from a MINARET. In 8 (Tales\(^2\) 244-45). X -2

muʿezzin (1585) [Ar muʿezzin] -4 = MUEDDIN

(Grand) Mufti (1586) [Ar]: a Muslim (chief) jurist. In 5 (White 240). X -4

Muhammad (1896) -4 = Rohmer's MOHAMMED

mullah (1613) [Per a title of respect for a learned teacher of ISLAMIC religious law = Ar IMAM]. In Bimbāshi 289. X -4

mummy (c.1400) [MF momie < ML mumia (< Ar mūmiyāʾ < Per mūm wax)]: the embalmed, wrapped body of a person or animal, esp. in ancient Egypt. In 19 (Emperor\(^2\) 4\(+\)). X -4

*musattah (1841, Lane 1:607) [Ar]: pilgrims' common camel-litter - cf. MAHMAL. In Return\(^2\) 112. -1
mushrabiyeh, adj. (1836, Lane 1:9) [old var. of Ar *MOUCHARABY*]: a MOORISH bow window or chair. In 12 (Tales² 18+). OW -2
musk (1398) [MF musc < LL muscus < Per mushk]: the odoriferous substance secreted by musk deer. In 8 (Tales² 19*). X -4
*Muski (1873, Hand 115+) [Ar *al-Mūsκy*, a Cairo district and area, the Shar‘a al-Muski, marking the fringes of Cairo’s largest, most famous SOUK and tourist haven]. In 7 (Tales² 4+). -1
Muslim (1841) -4 = MOSLEM
muslin (1609) [F mousseline < It mussolina < Ar mawṣilī of Mosul, Iraq]: a cotton fabric or muslin garment. In 4 (Return¹ 192, 198). X -4
myrrh (c.825) [L myrrha < Gk (< Heb mōr & Ar murr)]: a stinging, pungent gum resin, used in incense and ancient Egyptian tombs. In 3 (Tales² 122, 139). X -4
naphtha (1543, W11) [L & Gk, of Iranian origin]: a volatile, strong-smelling flammable liquid bitumen. In Dope 358. X -4
narghile (1758, W11) [Turk nargile (< Per nārgīla water-pipe < nārgīla coconut, from which the pipe bowl was once made) & Per]: a Middle Eastern water pipe. In 2 (Tales² 255, 259). X -4
nautch (1809, W11) [Hindu & Urdu nāc(h), ult. < Skt]: a chiefly Indian professional dancing girl. In Day 112. X -4
*nebboot (1841, Lane 1:420) [Ar a long, thick stave, carried for protection by a peasant or night watchman]. In Tales² 77. -1
*en-Nebee (1860, Lane 442) [Ar the Prophet, MUHAMMAD, whose name is always followed by a devout phrase like "Praised be his name"]. In Tales² 118, 120. O -1
necromancer (13..) [OF nigomansere SORCERER < nigromacie]. In 4 (Hand 237). X -4
necromancy (1300) [ME nigromachie < MF < ML nigromantia]: the conjuring of the spirits of the dead for MAGICAL purposes. In 2 (Romance 2*). X -4
necromantic, adj. (1574) [< LL necromanticus + E -ic]. In 2 (Brood 180). X -4
Nirvana (1801, W11) [Skt, lit. act of extinguishing]: the final, transcending beatitude in BUDDHISM. In 2 (Golden 226). X -4
Nubian, adj. (1727) & n. (1788) [L nābiānus < Gk]: (of one of) a dark-skinned people once forming a powerful empire of Egypt and Ethiopia, or their often enslaved descendants. In 15 (Yu’an 124+). X -4

*nūṣs (1841, Lane 2:323, 3:325) -1 = NUSS-FADDAH

*nūṣs-faddah (1841, Lane 2:323+) [coll. EgyptAr, lit. half-silver]: a para, the smallest Egyptian coin. In Tales^2 119, 127. -1

oasis (1613) [LL < Gk]: a fertile DESERT water-hole and gathering place. In l2 (Daughter 105+). X -4

obeah (1760, W11) [Twi ah-bayifo]: a Caribbean system of SORCERY and MAGIC ritual. In 2 (Bat^2 82+). X -4

obelisk (1549) [MF obelisque < L obeliscus, ult. < Gk obeliskos]: a tapering, monolithic (Egyptian) pillar. In 2 (Mask 282). X -4

odalisque (1681) [F < Turk odalik (< oda room + -lik, expressing function)]: a female slave or concubine in a HAREM. In 5 (White 324). X -4

Ogboni, pl. (1851, Crowther) [Yoruba term meaning ‘wisdom’]: the members of a secret religious and political society in Dahomey (now Benin) once associated with VOODOO. In Mask 76. W2p -1

Old Man of the Mountains (1579) [transl. of Ar shaykh al-jibāl, in the first English version of Marco Polo's Travels]: the name given to Hasan ibu-al-Sabbah (the founder of the ASSASSINS) and his successors; other political murderers or ruthless people. In 3 (Daughter 207*). O -2

Old Man of the Sea (1712) [transl. of Ar shaykh al-Bahr]: the man who clung annoyingly to SINDBAD's back for many days and nights on the fifth voyage. In 5 (Shadow 96). OR -2

opium (1398) [L < Gk opion sap]: POPPY juice used as a drug, one of Rohmer's favorite words. In 27 (Bride 117+). X -4

opium den/house (1882) [< OPIUM + den/house]. In 7 (Golden 202+). O -2

orange (13..) [OF < OProv auranja, ult. < Ar nāranj (< Per nārang)]: a citrus fruit; its color. In 17 (Yu’an 51+). X -4
Osiris (1613, W11) [L < Gk < Egypt Ws’r]: the Egyptian god of the underworld; ISIS's husband-brother. In 4 (Brood 16, 39). R -3

Ottoman, adj. (1603) [F < Turk]: of the Turk(s) of Osman's family, tribe, or empire. In 2 (Tales² 64, 85). X -4

ottoman (1806) [F ottomane < Turk Osmān, founder of the OTTOMAN Empire]: an upholstered couch or footstool. In 4 (Yellow¹ 378*). X -4

oud (1738) [Ar ‘ūd, lit. wood]: a musical instrument resembling a mandolin or lute. In 2 (Tales¹ 266). X -3

paddy (fields) (1759, Yule) [Malay]: chiefly East Asian wet land, used for growing rice. In 2 (Dope 365*). X -4

pagoda (1757, Norden 1:12) [Pg a HINDU or BUDDHIST temple]: (a model of) a pagoda. In 2 (Tales¹ 23, 33). X -4

pajamas (1800) [< Hindi pājāma (< Per pā leg + jāma garment) & Per + E -s]: lounging wear. In 24 (President 66*). X -4

pak-a-pu (1911) [Cantonese pai ko p’iao, lit. white pigeon ticket]: a Chinese lottery game. In 3 (Yellow² 279, 291). OW -2

palm (c.825) [OF paume, ult. < L palma]. In 20 (Bride 117*). X -4

papyrus (1727) [ME < L < Gk papyros]: a writing on papyrus or such a written scroll. In 8 (Bat¹ 4*). X -4

parakeet (1581) [Sp periquito (< MF perroquet parrot) & MF]: a small, slender, long-tailed parrot. In 2 (Dope 351*). X -4

pariah (1605, W11) [Tamil paraiyar, lit. drummer]: a member of a low Indian caste; an outcast. In 6 (Green 144, 267). X -4

pasha (1646) [Turk < Per pādshāh]: a common title added to a name, as in Harūn Pasha. In 12 (Return² 12*). X -4

Pashto (1784) [Pashto & Afghan Per an Afghan language related to Persian]: the official, majority language of Afghanistan. In Bimbâshi 158. X -4

patchouli (1845, W11) [Tamil paccuḷi]: the heavy perfume from the fragrant oil of an East Indian mint. In Tales² 139. X -4
peach (1366) [ME peche < MF (malum)persicum, lit. Persian fruit]: a common edible fruit. In 9 (Bat2 121, 141). X -4
Phansigar (1785, Yule) [< Hindi (phānsī a (religious) STRANGER + Per -gār agentive suffix].
In 2 (Insidious 198, 200). OW -2
pharaoh (c.893) [ME pharao < OE < LL < Gk, ult. < Heb parʿōh < Egypt pr-]: a ruler of ancient Egypt. In 21 (Dream 35+). X -4
pidgin (English) (1826) [Chin pidgin E < a corrupted pronunciation of E ‘business’]. In 7 (Dope 365+). X -4
pistachio (c.1420) [It pistacchio (< L pistacium < Gk pistakion < Per pistah (a common) nut + It -chio)]. In Bimbâshi 60-61. X -4
pomegranate, n. (1320) & adj. (1813) [ME poumgrenet < MF pome garnette, lit. seedy fruit]: a pulpy, tart fruit once used for Egyptian sacred purposes. In 3 (Hand 89+). X -4
poppy (700) [ME popi, ult. < L papaver]: the OPIUM poppy of the genus Papaver; a name for opium parties. In 6 (Dope 349+). X -4
poppyland (1910) [< POPPY + land]: addict-friends' name for the OPIUM DENS where they pleasurably but degradingly meet. In Yellow1 273*. O -2
the Prophet (1615) [transl. of Ar EN-NEBEE, usu. followed by a pious epithet]: MUHAMMAD or a lesser prophet. In 13 (Quest 30+). X -4
pukka, adj. (1698) [Hindi & Urdu pakka cooked, solid, ripe (< Skt pakva)]: authentic, first-class, genuine. In Dope 367. X -4
pyramid (1398) [L < Gk]: an ancient, massive memorial structure, esp. in Egypt; the Great Pyramid. In 16 (Brood 157+). X -4
Qadariya (1885) -1 = KADIRIYAH
*rabta (1860, Lane 43) [Ar]: a woman's tightly wound turban. In Tales2 20, 23. -1
Raj (1850) [Hindi & Urdu < Skt rāja]: the historical British rule of the Indian subcontinent. In Insidious 243. X -4
rajah (1555) [Hindi < Skt rājan king]: an Indian prince or chief. In 3 (Dream 125+). X -4
Ramadan (c.1595, W11) [Ar, lit. the hot month]: the fasting (period) observed during this ninth month of the Muslim year. In 2 (Tales2 295). X -4
rattan (1660, W11) [Malay rotan]: a climbing PALM. In White 46. X -4
razzia (1845) [F < Ar ghāzīah military raid]: a plundering and destructive incursion. In Insidious 151. X -3
rickshaw (1877) [Jp < jin man + riki power + sha carriage]: a two-wheeled, non-motorized passenger vehicle. In 2 (Golden 22). X -4
the Rock (of Gibraltar) (March 1772, MR 46:184) [loose transl. of Ar jabal mount or hill (of) + Tāriq the name of the Muslim commander who landed there when invading Spain in 711]. In Tales 1 258. OR -3
Romany, adj. (1841) [Romani < GYPSY rom man]: of Gypsy attire. In Insidious 211. X -4
*er-roohānee (1841, Lane 1:66) [Ar er-rūhānī, lit. the spiritual, as in communication with the spirits]. In 2 (Quest 176). -1
Rufa’iyah, pl. (1832) [Ar "howling DERVISHES," named for the founder al-Rifā‘ī (d. 1183)]. In 2 (Mask 208, 210). O -2
rupee (1610, W11) [Hindi & Urdu rūpaiyā < Skt rūpya coined silver]: Indian currency. In Insidious 211. X -4
Sacred Baboon (1889, W11) [< sacred + BABOON, revered by the ancient Egyptians as the god ANUBIS]: the Cynocephalus hamadryas, with whom the AMHARA were said to associate. In 2 (Green 266). RW -3
Saffaridi, adj. (1894, Century 10:879) [< Per es-Šaffārid an ancient Persian region, now on the Iranian-Afghan border + -ī]: a resident from or of Saffarid. In Bimbâshi 144*. -1
saffron (c.1200) [OF safran < ML safranum < Ar za’farān]: a deep orange, aromatic product of the Crocus sativus. In 4 (Romance 38). X -4
Sahara (Desert) (1613) [Ar sahrah’ sahara, desert]: the great north African desert. In 5 (Dope 351*). X -4
*sahhār (1841, Lane 1:67) [Ar]: a SORCERER. In Tales 2 52. -1
sahib (1673, W11) [Hindi (< Ar) the title of sir or master, orig. used in colonial India]. In 3 (Golden 213+). X -4
sakkā (1704, Stanford) [Ar]: a leather bag used to carry water. In 2 (Return 1 291). -1
Sakyamuni (1847, National Cyclopaedia 3:204) [Skt, lit. the devotee or silent sage of the Sakya tribe]: a kind of charm dramatically effected by repeating BUDDHA's sacred name. In Hand 18+. W1p-W2, Collins, F&W -1

salaam (1613) [Ar short. of SALAAM ALEIKUM]: a salutation or ceremonial greeting. In 3 (Re-enter 81). X -4

salaam, v. (1693) [functional shift < n. SALAAM]. In 2 (Brood 38). X -4

salaam aleikum (1609, Stanford) [Ar, lit. Peace (be) upon you]: a common Muslim greeting. In 6 (Quest 50). O -2

salamander (1657) [MF salamandre < L salamandra < Gk]: an elemental spirit inhabiting fire without harm, according to Paracelsus' theory. In 2 (Brood 252). X -4

*es-Sāmit (1841, Lane 373+) [Ar, the Silent, often used as an epithet for barbers, as Arabs commonly name people according to their professions]: name for a barber. In Tales² 290+. -1

sampan (1620) [Chin saambaan]: East Asian flat-bottomed skiff originally propelled by two oars. In 2 (Emperor¹ 22+). X -4

samurai (1727) [Jp, lit. one who serves < v. samurau wait on]: one of the Japanese warrior elite. In Return¹ 277*. X -4

sandalwood (c.1511) [ME < MF < ML sandalum, ult. < Skt candana (< Dravidian)]: the fragrant wood of a South Asian tree; its perfume or something made from it. In 10 (Tales² 9+). X -4

Saqqāra (1757, Norden 2:13+) [a place-name in ancient Memphis]: site of a famous Egyptian TOMB. In 2 (Tales³ 124, 130). RW -3

Saracen (c.893) [ME < OE < LL saracenus < LGk Sarakenos]: the ARAB foe of the Crusaders; one of a nomadic DESERT people in the Middle East; broadly, an Arab. In 6 (Mask 289, 301). X -4

sash (1590) [Ar shāsh MUSLIN]: a band worn about the waist. In 7 (Tales¹ 15*). X -4

Satan (906) [OE < LL < Gk < Heb Shātān; also an adapt. of Ar SHAITAN]: Satan as represented by Fu Manchu; a religious term with fearful connotations. In 20 (Bride 11+). X -4

satanic, adj. (1667) [< SATAN + -ic]: of Fu Manchu or one who is esp. vicious or evil. In 10 (Island 12*). X -4
satrap (1382) [ME < L satrapes < Gk satrapos, ult. < OPer khshathrapāvan, lit. Protector of the country]: a provincial governor under the old Persian monarchy. In Romance 68. X -4
sayyid (1757, Norden 2:23) [Ar]: the common title of lord or sir. In 2 (Re-enter 39+). X -4
sayyidah (1860, Lane 236+) [Ar fem. of SAYYID]. In Tales 13, 29. -1
scarab (1579) [MF scarabee < L scarabaeus]: a beetle, as depicted in a TALISMAN ring in ancient Egypt. In 15 (Bat 4+). X -4
scarlet (c.1440) [OF escarlate < ML scarlata < Per sāqirlāt a rich cloth (< Ar)]: a brilliant red color. In 5 (White 231). X -4
scent bazaar (1915, R's Tales 265, 290) [loose transl. of Suk El-Attarin]. In 2 others (Dope 335). -1
scimitar (1548) [MF cimetre < OIt scimitarra, poss. < Per shamšîr]: a curved, single-edged sword. In 11 (Quest 3+). X -4
scorpion (12th c., W1) [ME, ult. < L (< Gk skorpius)]: a deadly ‘AGRAB, the emblem of Selk. In 16 (Insidious 121+). X -4
*Scorpion/Serpent Wind (1924, R's Brood 105+) [R's loose transl. of Ar riḥāl-KHAMSIN, where the 50-day wind painfully strikes like a SCORPION or COBRA, sometimes accompanied by the plague (cf. Palestinian wind scorpions)]. Also in Bimbâshi 201-2. -1
séance (1789) [F < MF v. seoir to sit, ult. < L sedēre]: a spiritualist meeting to solve a crime. In 7 (Dream 49+). X -4
Sekhet (boat) (1878, EB 7:622) [Egypt Skhemit the wife of Ptah]: a cat/lion-headed goddess. In 2 (Return 177). R -2
selām (1824, Morier 168) [Turk < Ar salām SALAAM]: the salutation-call to Friday's noon prayers. In White 3. -1
Senussi (1899) [Ar sanūsī] a member of the North African Muslim brotherhood, named for Muhammad as-Sanūsī. In 4 (Mask 208, 219). X -2
seppuku (1871) [< Jp setsu cut + puku belly]: HARA-KIRI. In Return 286. X -4
seraglio (1581) [It serraglio < Turk saray palace < Per sarāf]: a HAREM. In 4 (White 237). X -4
Set(h) (1854, Wilkinson 1:275*) [Egypt the lord of evil and darkness in the ancient Egyptian underworld]. In 5 (Brood 107+). R -2
*Seti I (1854, Wilkinson 1:308*): a king of the 19th dynasty (1306-1290), buried in a vast TOMB in the Valley of the Kings, and strikingly resembled by Fu Manchu. In 7 (Bride 72+).

shadoof (1836) [EgyptAr]: an irrigation sweep. In Tales^2 42. X -4

shagreen (1677) [folk etymology < F chagrin < Turk sagri rump]: untanned leather covered with granulations and usually dyed green. In 2 (Hangover 72). X -4

Shah (1566) [Per title of the Iranian sovereign]. In Tales^3 156. X -4

shaitan (1638) [Ar an evil spirit; the Devil]: SATAN. In Bimbâshi 179. X -4

shawl (1662) [Per shāl]: a shawl. In 10 (Hand 21+). X -4

sheikh/sheik (1577) [Ar shaykh old man]: a governor or prince. In 11 (Bat^1 217+). X -4

*Sheikh al-jibāl (1813, Kinneir 157) [Ar, lit. OLD MAN OF THE MOUNTAINS]: a vicious Arab leader. In 2 (Quest 30+). -1

*sheikhish, adj. (1944, R's Bimbâshi 268) [< SHEIKH + -ish, in R's nonce coining - cf. W2 & W3's adj. sheikhly]. -1

Shepherd Kings, pl. (1587) [transl. of Gk transl. of Egypt HYKSOS]: a Semitic dynasty in Egypt. In Tales^2 56. X -3

sherbet (c.1596, Purchas 8:337) [OTTOMAN Turk şerbet sweet fruit drink (< Per sharbat < Ar) & Per]. In 3 (Bimbâshi 160-61). X -4

sherif (1599) [Ar sharif noble, illustrious]: a descendent of MUHAMMAD; one of noble ancestry or preeminence; a ruler of various other places, esp. the chief of MECCA. In 6 (Re-enter 18+). X -4

*shibreeyeh (1841, Lane 1:607) [Ar]: a camel litter composed of a small platform with an arched cover. In 3 (Golden 193). -1

sidi (1615) [Urdu (< Per < Ar sayyidī)]: an honorary title for a high-ranking African Muslim. In 2 (Bimbâshi 269+). OW -4

simoom (1790) [Ar samūm, lit. poisonous < Aramaic sammā]: a hot, violent, dust-laden DESERT wind. In Tales^2 176-77. X -4
Sindbad (the Sailor) (1775, Jones's *Letters* 1:206) [Ar *al-Sindibād* (+ transl. of *al-balārī*): in the *ARABIAN NIGHTS* a wealthy Iraqi wanderer whose seven voyages are recounted by Scheherazade - see *roc*. In 2 (*Dope* 318). R -3

sirōcco (1617) [It < Ar *sharq* east]: another hot, dust-laden wind - cf. SIMOOM. in *Bimbāshi* 201. X -4

sistrum (1398) [L < Gk *seistron*]: an ancient Egyptian wire-rattle used in ISIS temples. In 2 (*Green* 63, 65). X -4

Siva (1788) [Skt *Shiva* the god of destruction (and regeneration) in the HINDU sacred triad]. In 3 (*Insidious* 173+). X -4

Smyrna (1840) [Turk place-name]: a cake of OPIUM from Smyrna. In *Dope* 368. O -1

Snefru (1887, Rawlinson 54+) [Egypt one of the earliest Memphian PHARAOHS, as the first ruler of the fourth dynasty]. In *Tales* 2 31+. R -1

sorcerer (15th c., W11) [MF *sorcer* sorcerer < ML *sortiarius*] + E -er]: an important WIZARD. In 6 (*Romance* 1+). X -4

sorceress (c.1384) [MF *sorceresse*]: a more important dramatic figure than a sorcerer in Rohmer. In 11 (*Romance* 5+). X -4

sorcery (1300) [ME *sorcerie* < MF sorcer < ML sortiarius]: magic arts or witchcraft. In 8 (*Brood* 92+). X -4

Sothic, adj. (1828) [Gk *Sōthis* the star Sirius (< Egypt *spd*!) + E -ic]: a cycle or year in the ancient Egyptian calendar when BAST was particularly worshipped. In 4 (*Green* 274+). X -4

souk (1794, Russell 1:20) [F < Ar *sūk* market]: an Arab BAZAAR. In *Tales* 2 123*. X -4

Sphinx (15th c., W 11) [L < Gk]: a mound shaped like an ancient mythological recumbent lion beside the Great Pyramid near Cairo; a similar mound. In 10 (*Bat* 1 128+). X -4

spikenard (c.1350) [ME < MF *spicanarde* (< ML *spica nardi*, lit. spike of the nard)]: a fragrant, costly ointment of the ancients. In 3 (*Sumuru* 71*). X -4

strangler(s) (1785, Yule) [poss. a transl. of Hindi *PHANSIGAR*]: a name for an Indian religious THUG or other ASSASSIN. In 12 (*Hand* 162*). O -1

*Street of the Perfumers (1915, R's *Tales* 2 121*) [loose transl. of Ar *SUk EL-ATTARIN*]. In 2 others (*Bimbāshi* 50). -1
Sufi (1653) [Ar, lit. (man of) wool]: an adherent of Sufism. In Bimbâshi 51. X -4
*Sûk el-Attârîn (1915, R's Tales$^2$ 4+) [< Ar sûk + ʻatârîn]: the perfumers' area in the Cairo SOUK. In 2 others (Tales$^2$ 4+). -1
*Sûk en-Nahhâseen (1860, Lane 313) [Ar]: the street of the copperware shops in the Cairo SOUK. In Tales$^2$ 8, 17. -1
*Sûk es-Sâigh (1860, Lane 317) [Ar]: the gold and silver street in the Cairo SOUK]. In Tales$^2$ 1-2. -1
Sûk of the Perfumers (1915, R's Tales$^2$ 290) [partial transl. of Ar SUK EL-ATTARIN]: SCENT BAZAAR. O -1
sultan (1555) [MF < Ar a ruler, dominion]: the sovereign or chief ruler of a Muslim country. In 8 (White 233, 324). X -4
*taʻāl(a) (hanâ) (1915, R's Yellow$^1$ 147, 161) [Ar]: Come on/here. In 3 others (Golden 279). -1
tabasheer (1598) [Hindi (< Per & Ar chalk, mortar) & Per & Ar]: the concretion in bamboo joints, used in oriental medicine. In Yellow$^2$ 234. OW -2
*takbir (1860, Lane 76, 521) [Ar name for ALLAH-U AKBAR]: a prayer or recitation used in Islamic daily liturgy, funeral rites, and animal slaughter. In 6 (Tales$^2$ 3*). -1
talisman (1638) [F & Sp (< Ar tilsam < MGk telesma consecrated object]: an object thought to act as a charm or to produce MAGICAL effects. In 4 (Romance 2*). X -4
talismanic, adj. (1678) [< TALISMAN + -ic]. In Dope 320, 429. X -4	tambourine (1579) [MF tambourin small drum, dim. of tambour, used at religious ceremonies, banquets, etc.]. In Tales$^2$ 144. X -4
tangerine (1842) [< F Tanger the name of Tangier + E -ine]: any of various pulpy mandarin ORANGES. In Tales$^2$ 210. X -4
tarantula (spider) (1561) [ML (< OF tarantola < Taranto) (+ E spider)]: one of Fu Manchu's many deadly insects; a wolf spider, thought to cause tarantism. In 4 (Brood 136*). X -4
tarboosh (1702) [EgyptAr a hat of felt cloth, ult. prob. < Per sarposh head covering]: a red hat worn by Muslim men, similar to the FEZ. In 15 (Return$^2$ 94+). X -4
*tarhâh (1860, Lane 43*) [Ar a Muslin head veil]: a woman's veil hanging almost to the ground. In Tales$^2$ 57. -1
Thoth (1854, Wilkinson 1:123+) [L < Gk < Egypt ʼhwty]: the ancient Egyptian god of learning and MAGIC, represented as an IBIS-headed man. In 5 (Brood 20+). R -2

thug (1673, Yule) [Hindi & Urdu thag, lit. thief < Skt sthaga scoundrel]: a STRANGLER in an Indian religious society in 1826-35; a gangster or tough in Fu Manchu's gang. In 14 (Island 36+). X -4

thuggee (1837) [< Hindi thag + -ī]: ritual strangulation or robbery by THUGS. In 5 (Mask 241). X -3

tiger (1000) [ME tigre < OE (< L tigris < Gk)]: a fierce Asian carnivore. In 12 (Tales 1 300*). X -4
tobe (1835) [coll. Ar tōb < thawb garment]: a long sleeveless cotton garment worn in North Africa. In Tales 2 17. X -2
tomb (c.1275) [ME tombe < MF tumbe, ult. < Gk tymbos]: an ancient Egyptian burial place, sometimes in a PYRAMID. In 21 (Daughter 7+). X -4
tom-tom (1693) [Hindi & Urdu tamtam]: an East Indian drum played with the hands. In 2 (Insidious 178). X -4
tong (1883) [Chin tohng, lit. hall]: a secret society, esp. of Chinese living in the West, formerly notorious for bloody gang warfare. In 7 (Yellow 2 194+). X -4

*Tūlun-Nūr, adj. (1873 Hand 132-33) [lit. light of (Ahmed ibn) Tūlun, founder of the oldest Cairo mosque]: a treasure chest with KUFIC inscriptions from the mosque. In R's Hand 71+. X -1

turban (1561) [coll. Turk tulbant (< Per dulband) & Per]: formerly a Muslim headdress. In 16 (Re-enter 39+). X -4
turbaned, adj. (1591) [< TURBAN + -ed]. In 7 (Bat 122*). X -4

uhlan (1753) [G < Polish < Turk oglan boy, servant]: any of a body of Prussian cavalry, modeled on Tatar lancers. In Bimbâshi 142. X -4

*Ukfel el-bab (1873, Hand 64) [Ar]: Shut the door! In Yellow 1 194. X -1

unbeliever (1526) [Ar kafir]: a KAFFIR. In Quest 48. X -4

*Usubr! interj. (1873, Hand 67) [Ar]: Wait! Stop! In 2 (Tales 2 68, 247). X -1

*Uskut! interj. (1873, Hand 64) [Ar]: Shut up! Be silent! In 2 (Island 222). X -1
vampire (1734) [F < Ger *Vampir (< Serbian)]: a dead person that leaves the grave to suck one's blood. In 12 (Bat² 31+). X -4

vampirism (1794) [VAMPIRE + -ism]. In 3 (Day 68). X -3

Veronal (1903) [G a trademark, poss. < It place-name Verona + E -al]: a habit-forming barbitone = MALOUREA. In Dope 355+. X -4

voodoo (1850, W11) [Louisiana Creole voudou, prob. < Ewe vōdū a tutelary deity or demon]: a form of SORCERY, once including human sacrifice and serpent-worship; an adherent of VOODOOISM. In 5 (Bat² 14+). X -4

voodooism (1871) [VOODOO + -ism]. In Bat² 81, 139. X -4

*Wa-’aleikum (1860, Lane 198) [Ar]: And (peace be) on you, said in response to SALAAM ALEIKUM. In Quest 51. -1

wadi (Jan. 1820, QR 22:446) [Ar a ravine]: a (dry) stream bed or valley; an initial element in many place-names like Wādi Araba. In 5 (Daughter 26+). X -4

wali¹ (1744, Yule) [Ar prince, lord, judge]: a provincial governor; a Turkish vali. In 2 (Tales² 41+). OW -2

wali² (1819) [Ar a guardian or saint]: a Muslim saint or holy man. In 2 (Tales³ 91*). OW -2

(Grand) Wazir (1715) [E grand + Ar a vizier]: the chief vizier. In 3 (Tales¹ 244). OW -2

*wekāleh (1841, Lane 1:228) [EgyptAr a KHAN]: (uncommon for) a CARAVANSARY. In Insidious 239. -1

wizard (c.1550) [ME wysard (< wys wise + -ard)]: one skilled in MAGIC; a SORCERER. In 12 (Brood 178+). X -4


*Yālla! Yālla! interj. (1915, R's Yellow¹ 358) [coll. Ar, lit. By Allah and again by Allah!]: Be quick! Come on! Look sharp! Also in Island 204. -1

yashmak (1718, Montagu 1:397, 405) [Turk a veil (< Ar) & Ar]: a Muslim woman's double veil worn in public. In 6 (Brood 108*). X -4

yataghan (1785, Tott 1:108) [Turk]: a long, usually double-curved sword once widely worn in Muslim countries. In 2 (Tales³ 151*). X -4
yelek (1836) [Turk form of JELICK]: a woman's waistcoat, vest. In Tales² 51. O -2

Yellow Peril (1897, W11) [yellow + peril]: a threatened Western expansion of Asian populations as ethnocentrically magnified in the Western imagination. In 5 (Insidious 26+). OW -3

*Yemeneyeh (1860, Lane 514+) [Ar]: the poor men or women, often blind, who are hired to lead funeral processions and chant the MUSLIM faith. In Tales² 38. -1

ylang-ylang (1870, W11) [Tagalog a tree of the Malay peninsula]: its pungent, perfumed smell. In Tales² 122. X -4

yogi (1619) [Skt yogin < yoga]: a practitioner of yoga. In 3 (White 254). X -4

yuzbashi (1673, Ogilby 61) [Ar & Turk]: an army captain serving as the military leader. In Bimbâshi 203. O -2

Zagazig (1873, Hand 128, 219) [Gk < Ar name of an Egyptian city in the Nile Delta, near the ancient BUBASTIS]: Rohmer's too-complex cryptogram replacing letters with punctuation marks (roman and italics, upper and lower-case, dashes, commas, semi-commas, colons, and periods) as an unsuccessful secret code modeled on Poe's. In 3 (Hand 134+). F&W -1

Zayat (1823) [Burmese]: a rest house. In 2 (Island 257). O -2

*Zayat Kiss (1913, R's Insidious 28+) [< ZAYAT + kiss]: the death of travelers along a certain Burmese route from no apparent cause, actually from a giant CENTIPEDE's bite. In 2 others (Trail 44). -1

Zemzem (1625, Purchas 9:106) [coll. Ar]: the sacred well at MECCA near the KAABA]. In Hangover 13. W1-2 -1

zenana (1760, Yule) [Hindi & Urdu zanāna (< Per a female < zan woman) & Per]: a HAREM. In 2 (Brood 9+). X -4

zombie (1819) [Louisiana or Haitian Creole zombi < West African Bantu zumbi fetish]: a reanimated dead body in VOODOOISM: the walking dead. In 4 (Island 152+). X -4

Zouave (1859) [F < native name of the Algerian tribe Zouaoua (< Berber Zwāwa)]: formerly, a short, richly brocaded North African woman's jacket. In Return² 157. X -4
Rohmer Supplementary Glossary

Evidence for these 17 chiefly Arabic items, which do not appear in any English general or historical dictionary or other known record, is supported only by Rohmer's single quotation in a single book in the period 1913-57. Since no further record has been discovered in the following half-century, we have excluded them from our corpus as rare, obsolete words unsuccessfully introduced to his pop audience (see Cannon 1987b). The spelling of some of the abbreviated entries below may represent Rohmer's representation of oral sources, as there is no evidence that he could read Arabic.

ahwanee (1951) ‘an Indian OPIUM POPPY or drug,’ Sumuru, 67

cocainophobia (1919) ‘cocaine-eating,’ Dope, 376

Enta raïh ûn (1931) ‘Where are you going?’ Daughter, 216

fahhim? (1915) ‘Do you understand?’ Yellow¹, 147

Fargâni (1931) ‘a non-nomadic Arab people,’ Daughter, 89

Ikfil el-bûb! (1915) ‘Close the door! Yellow¹, 194

kâzib al-harîm (1915) ‘the false (Egyptian) pyramid,’ Tales², 40

khatrak (1934) ‘good-bye,’ Trail, 78

lugхаîs (1919) ‘grave-diggers,’ Golden, 257

majanah (1944) ‘a dervish's staff or rod,’ Bimbâshi, 148

mashum (1915) ‘unfortunate, unlucky,’ Tales², 3

ma'salâma (1915) ‘(the formula) goodbye, farewell, including ending letters’ Tales², 15

Mizmûne (1915) ‘a BEDOUIN song,’ Tales², 190

Nahârak sa_d! (1944) ‘(the formula) Good day,’ Hangover, 94

Pankhaur (1920) ‘the name of successive Egyptian high priests,’ Dream, 235

al-sehliye (1957) ‘a small lizard,’ Re-enter, 80

Yak pozee! (1920) ‘Very good!’ Golden, 233
Rohmer, Sax (R's - 38 works):


Re-enter Fu Manchu. 1957. Greenwich, CT: Gold Medal paperback.


**Seven Sins.** 1943. New York: Robert M. McBride.


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[Tales\(^1\).] **Tales of Chinatown.** 1922. London: Cassell.

[Tales\(^2\).] **Tales of Secret Egypt.** 1915. In *The Sax Rohmer Omnibus*.

[Tales\(^3\).] **Tales of East and West.** 1933. Garden City, NY: the Crime Club by Doubleday, Doran.


[Yellow\(^1\).] **The Yellow Claw.** 1915. In *The Sax Rohmer Omnibus*.

[Yellow\(^2\).] **Yellow Shadows.** 1925. 1926 rpt. (Garden City, NY: Doubleday, Page).


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